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THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Book VII.—Preludes and Fugues.

Price 3s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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PREFACE.

THE seventh part of Bach's Organ Works contains—Prelude and Fugue A minor; Prelude and Fugue B minor; Prelude and Fugue C minor; Prelude and Fugue C major; and Prelude and Fugue G major.

The three first-named are reckoned among the greatest of John Sebastian Bach's Organ Works, and always command enthusiastic appreciation from intelligent hearers, whenever the instrument and the performer are in any degree adequate to their just interpretation. The Preludes and Fugues in C and G major, although not laying claim to be regarded as among the very highest of the master's productions, are yet brilliant and highly effective specimens of his workmanship.

The contrast in style and treatment of the three great works in A, B, and C minor is well worthy of closest study and attention.

"The composition of the famous A minor Prelude and Fugue, in which science and effect are united in the most perfect manner, extends over two periods of Bach's life. The first conception of the Prelude which, as compared with his later style, seems to consist only of passages, may from certain characteristic reminiscences of the school of Buxtehude (see bars, 10, 11, page 43, and bars 8, 9, page 44) be referred to a moderately early time."[*] The A minor Prelude and Fugue was one of those played by Mendelssohn on the organ at Christ Church, Newgate Street, September, 1837 (just fifty years ago). Dr. E. J. Hopkins's recollection of the occasion has preserved for organists of the present day Mendelssohn's treatment of the Fugue. "He played the episode commencing in the 14th bar of page 47 on the swell organ, returning to the great organ when the pedal part re-enters, but transferring the E in the treble (an inverted dominant pedal) to the great organ a bar before the other parts with fine effect"[†] (see bar 10, page 49).

The Prelude and Fugue in B minor is unique even among Bach's Organ Works for its pathetic and elevated character. The two perfectly contrasted themes on which the Prelude is constructed (bars 1-16, and 17-27) are of exceptional beauty, and the whole work breathes a spirit of serious purpose. It may be useful to call attention to the structure of the Fugue. At bar 1, the principal subject, at bar 3, combined with its counter-subject, at bar 9, page 60, a new counter-subject appears, while in bar 3, page 62, a third counter-subject of marked and vigorous character enters and plays a very conspicuous part to the end.

The Prelude in C minor was not, according to Spitta, the Prelude originally associated with the present Fugue in C minor. The Prelude he regards as belonging to an altogether later period than the Fugue. Its broadly contrasted harmonic and fugal sections, as tutti and solo, seem to point to some modification of the Concerto form. The Fugue is somewhat irregular in the number of parts for which it is written, five parts being occasionally employed. Spitta calls attention to an episodical portion of this Fugue (see bar 2 to bar 20, page 73), which has but a very superficial connection with the other parts of the composition.

Prelude and Fugue C major. There are several noteworthy points in this Fugue: First, the answer by the use of the B flat appears to progress, contrary to regular fugal habit, toward the key of the subdominant; next, the false entry of the pedal (bar 5, page 77), in which the rhythm of the subject rather than its melody is imitated, should not escape the attention of the student. The true entry of the subject by the pedal occurs at the last bar of page 77. In the German Bach Society's edition of this Fugue the dominant G is *continued* under the chromatic supertonic harmony (see bar 14, page 79) with very daring effect, but we have hesitated to adopt this reading.

The Prelude and Fugue in G major is chiefly remarkable for its very Grand Prelude in 3-2 time. "It is founded on a subject treated imitatively and episodically with spirit and invention, just as Buxtehude would have treated it, only that this is far richer and more beautiful than he could have made it. A pedal solo of ten bars, which traverses the whole compass of the pedal-board from top to bottom, gives ample opportunity for display either of individual execution or of the organ, and yet it is legitimately built upon the fundamental theme."[‡] The Prelude proper is followed by a *Grave* of a few bars, introductory to a Fugue of considerable length and of proportionate interest.

SUGGESTED METRONOMIC RATE.

Prelude A minor ... ♩ = 63.
Fugue A minor ... ♪ = 126.
Prelude B minor ... ♪ = 84.
Fugue B minor ... ♩ = 63.

Prelude C minor ... ♩ = 84.
Fugue C minor ... ♩ = 108.
Prelude C major ... ♩ = 63.
Fugue C major ... ♩ = 63.

Prelude G major ... 𝅗𝅥 = 72.
Grave ... ... ♩ = 60.
Fugue G major ... 𝅗𝅥 = 63.

October, 1887.

J. F. B.
J. H.

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[*] See Spitta's Life of Bach, Vol. III., p. 209.

[†] *Musical World*, September, 1887.

[‡] Spitta, Vol. I., p. 405.

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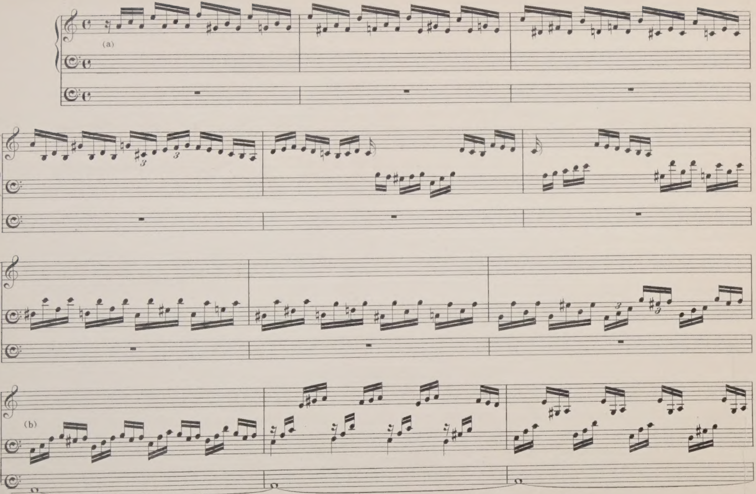
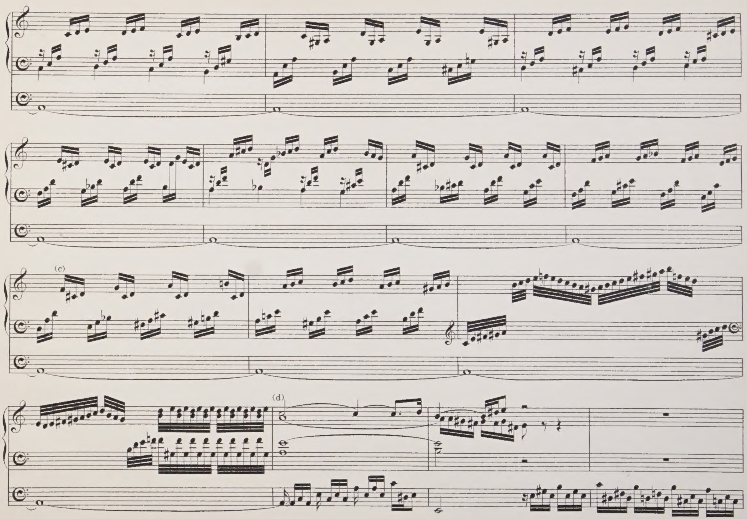
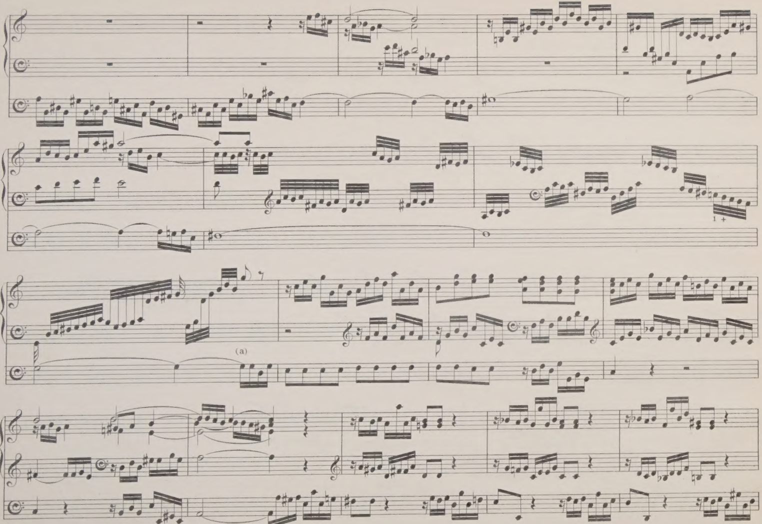
PRELUDE AND FUGUE IN A MINOR.



to Princ.(b) coup. Sw.



(c) cres. (d) Full G^t. & Ped.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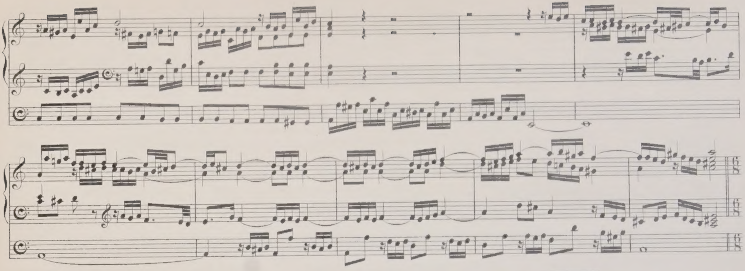
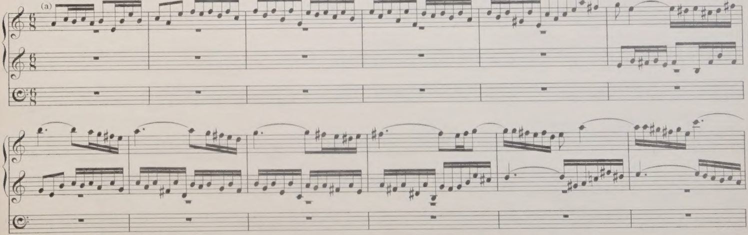
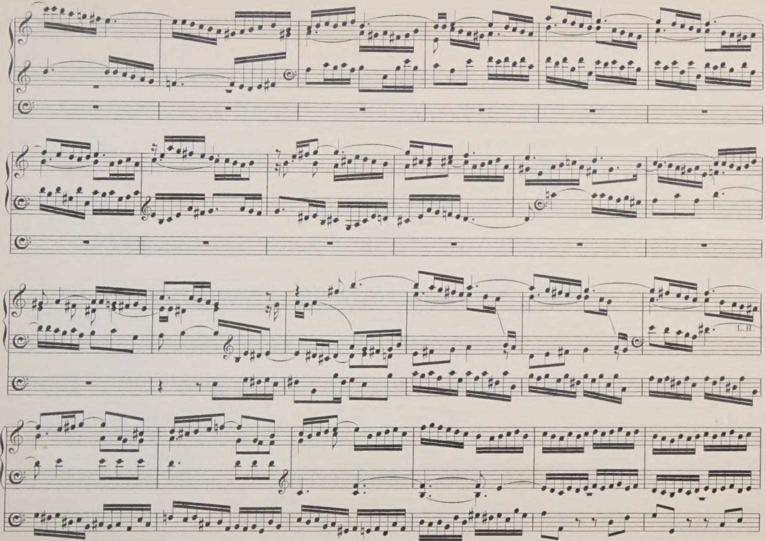
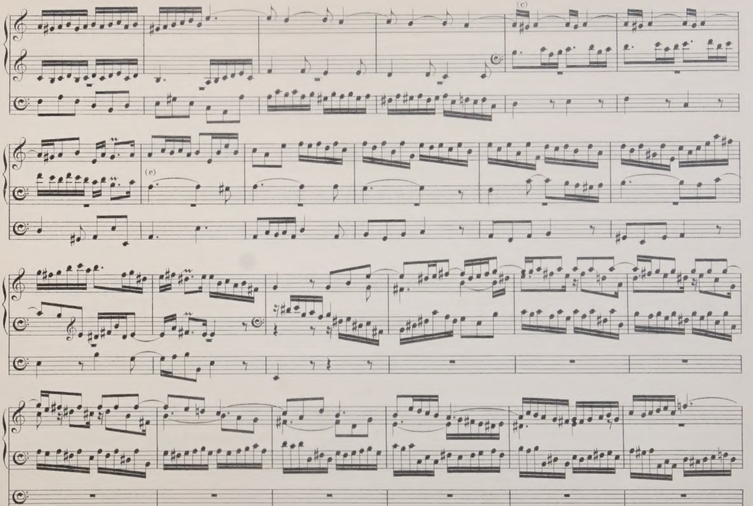


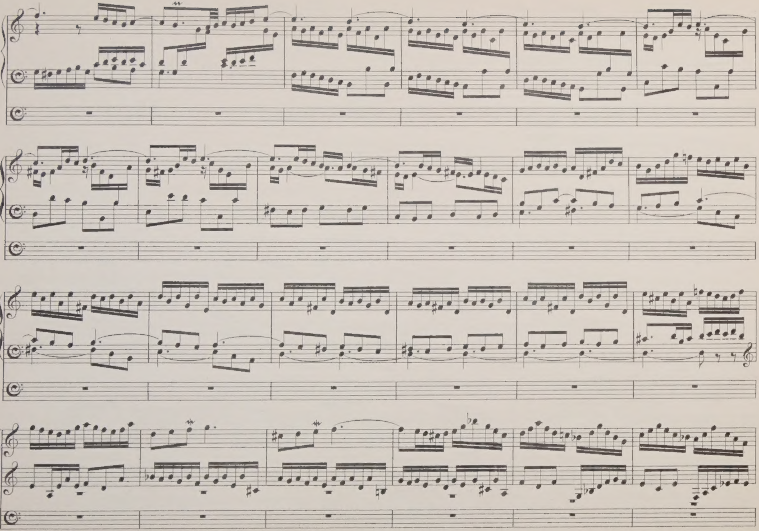
FUGUE.

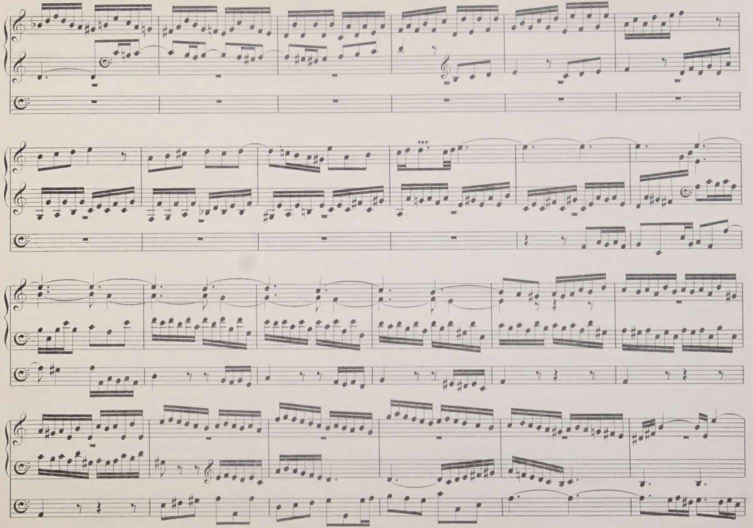


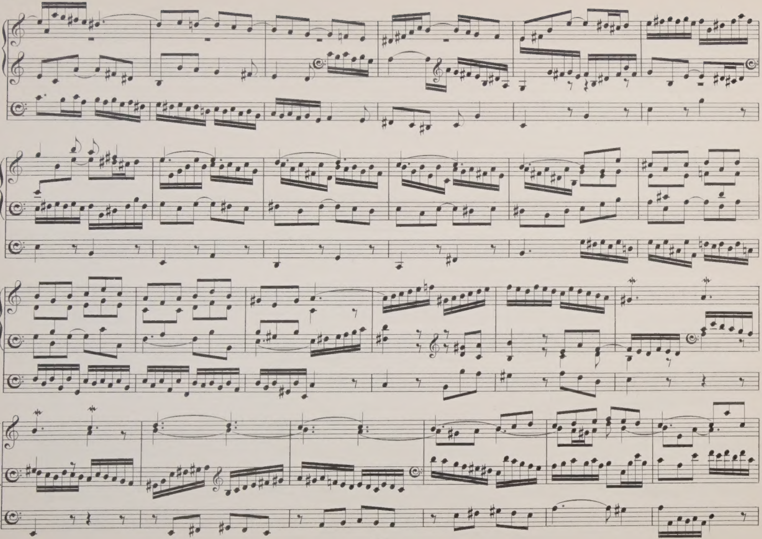

L. H.

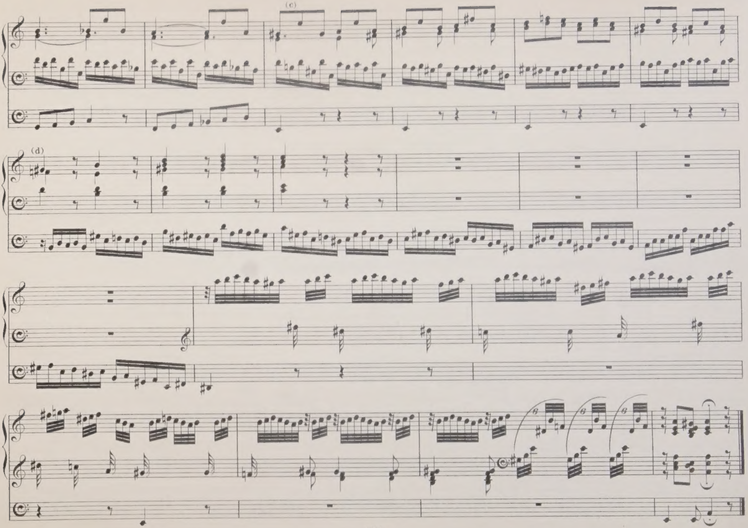


(e) Gt. to 15th

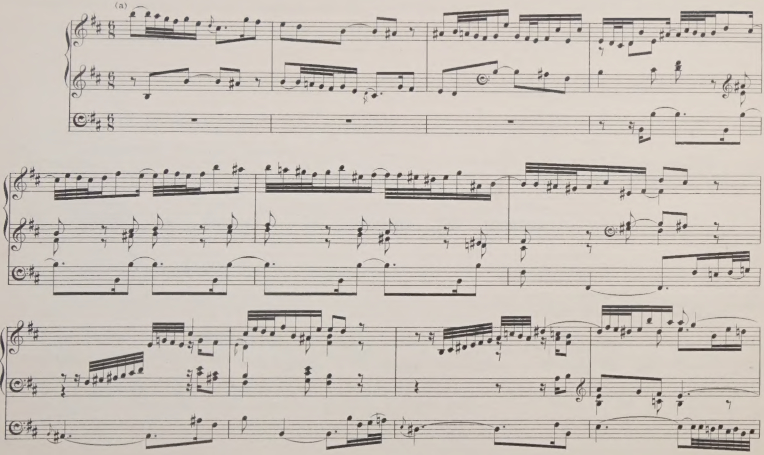




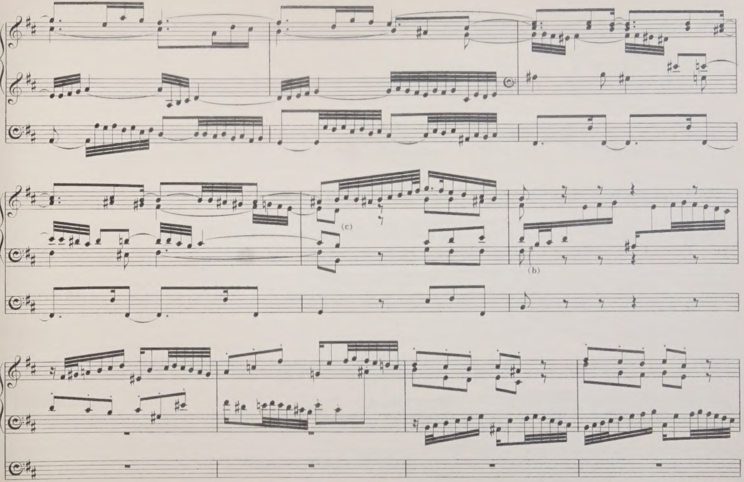



(c)
(d)

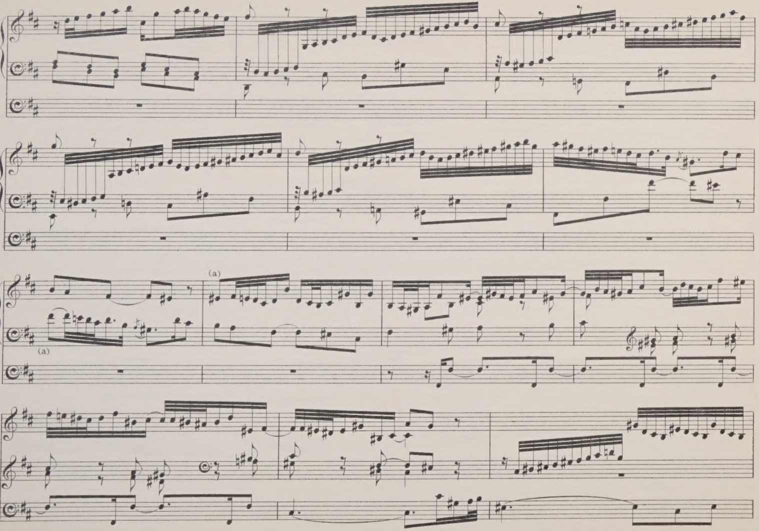
PRELUDE AND FUGUE IN B MINOR.

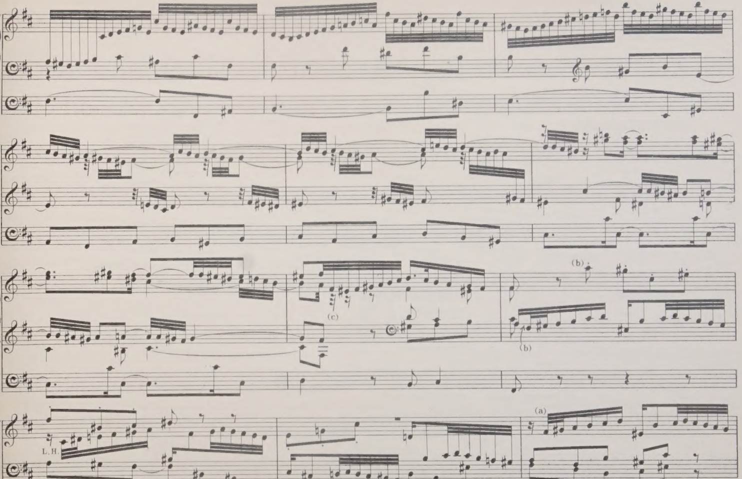


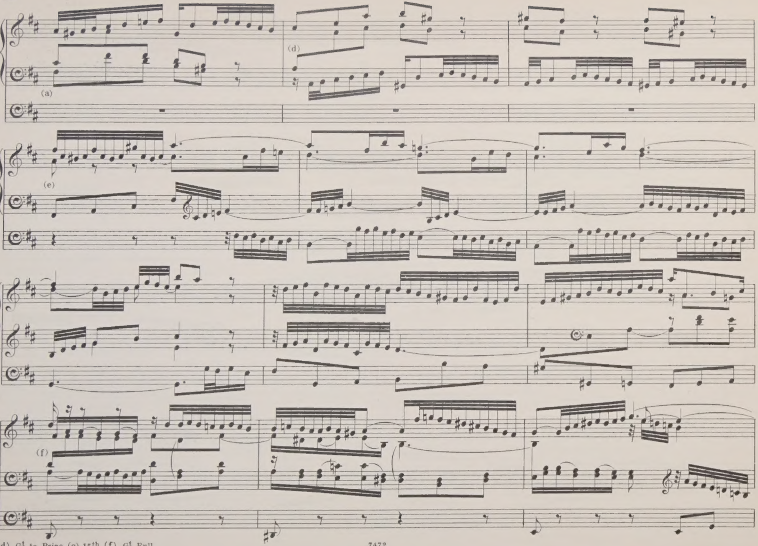
(a) G! Diap.



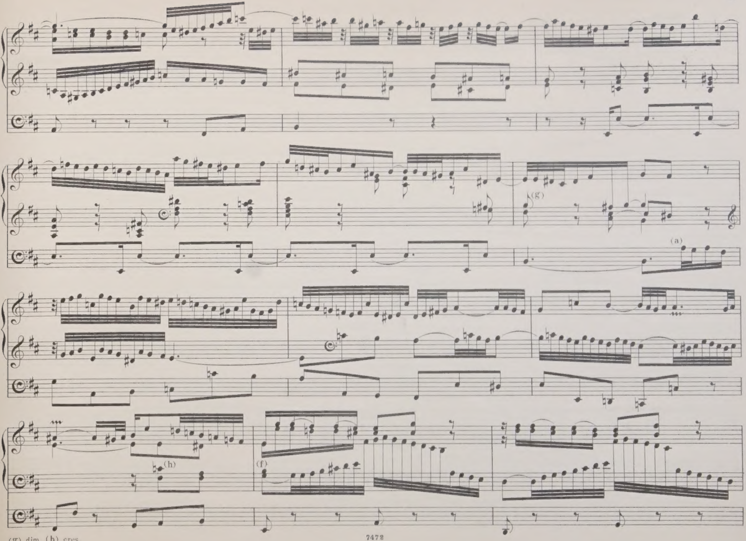
(b) Full Sw. closed (c) cres. to 15th


(a)
(a)

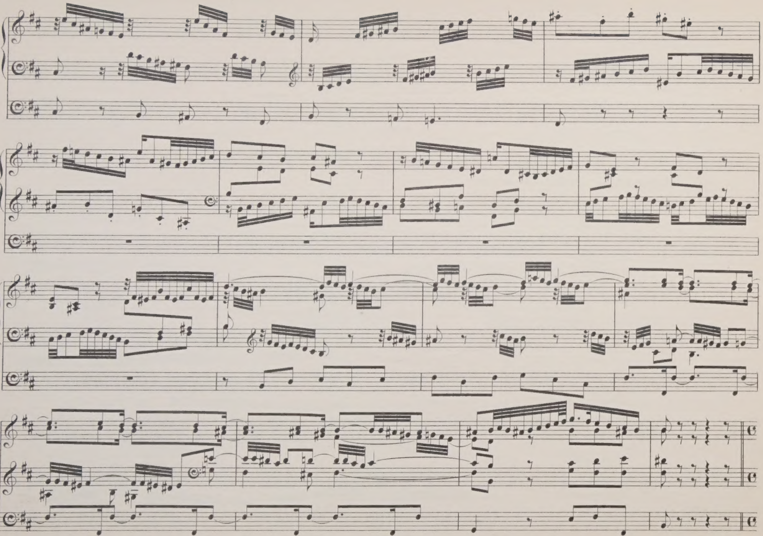

(b)
(c)
(b)
L. H.
(a)



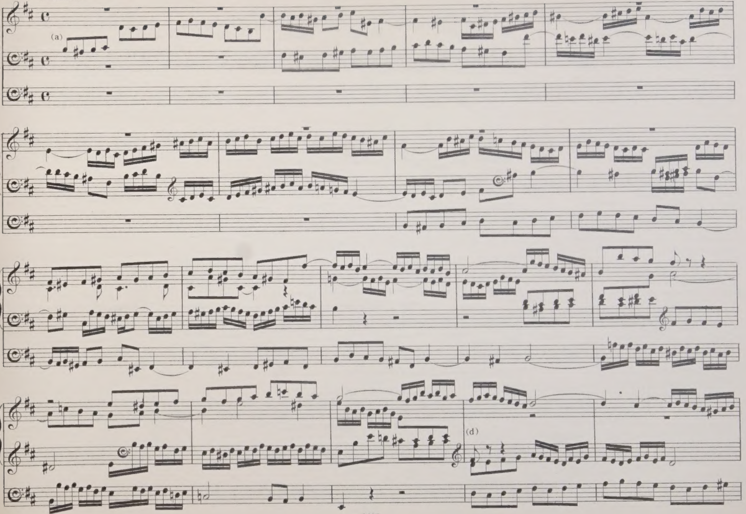
(d) G! to Princ. (e) 15th (f) G! Full

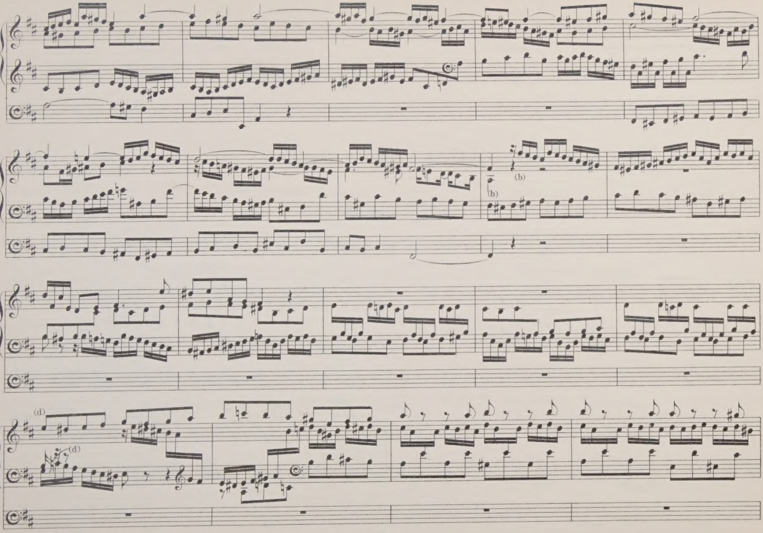


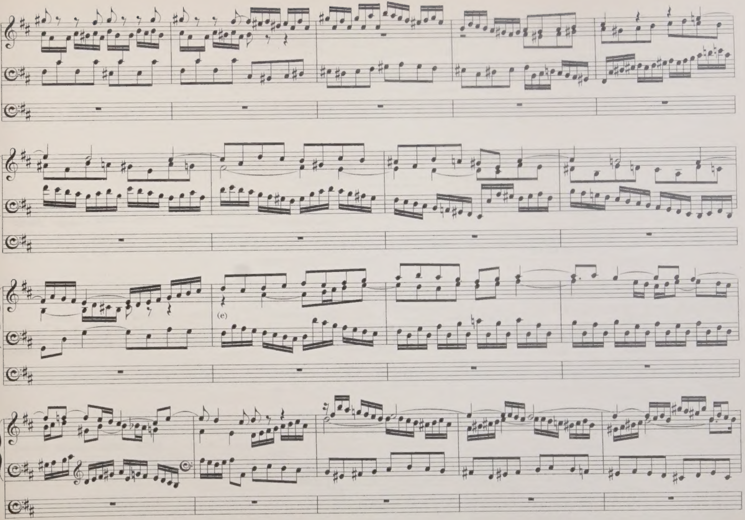
(g) dim. (h) cres.



FUGUE.




(b)
(b)
(d)
(d)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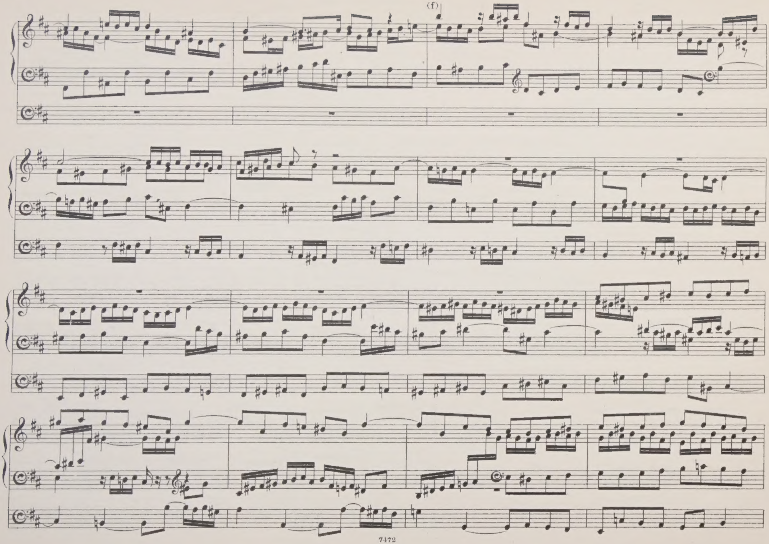
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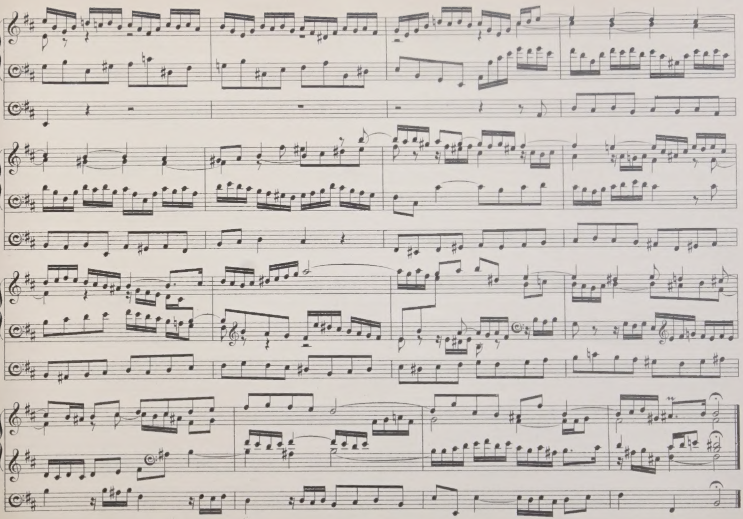
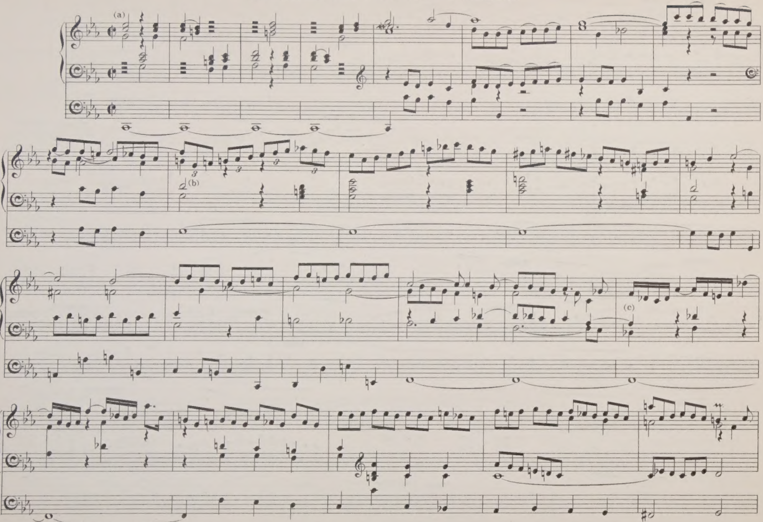
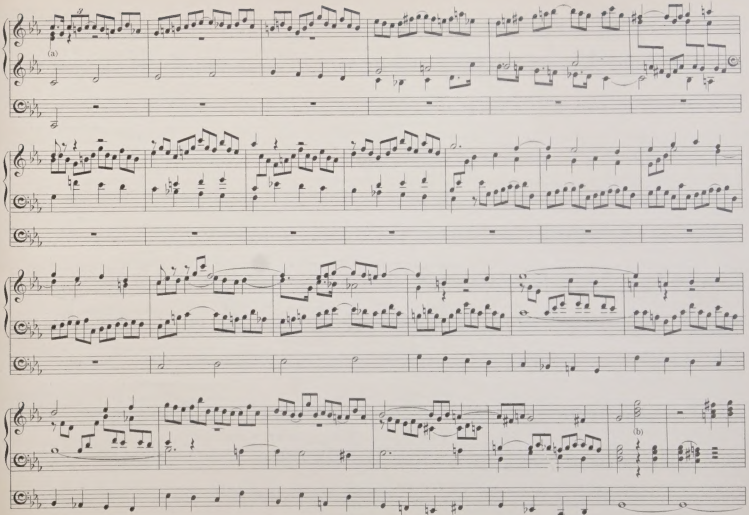
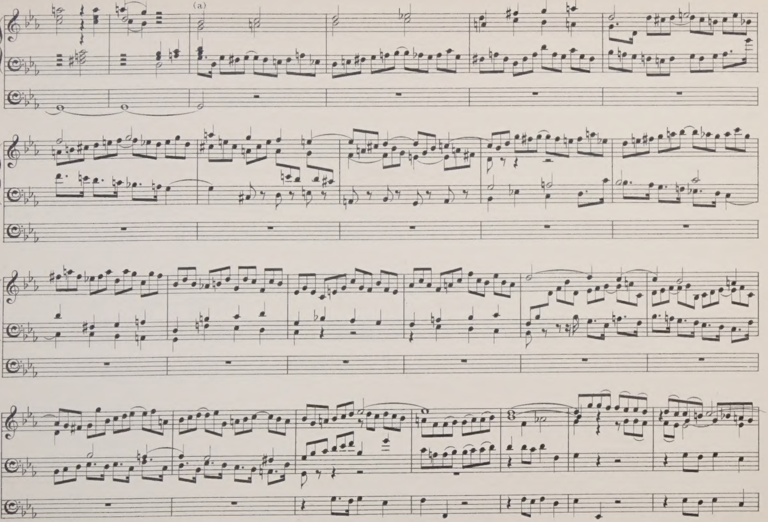


PRELUDE AND FUGUE IN C MINOR.



(a) Gt. to Prin. with Sw. coupled (b) add 15th (c) add reeds.


(a)
(b)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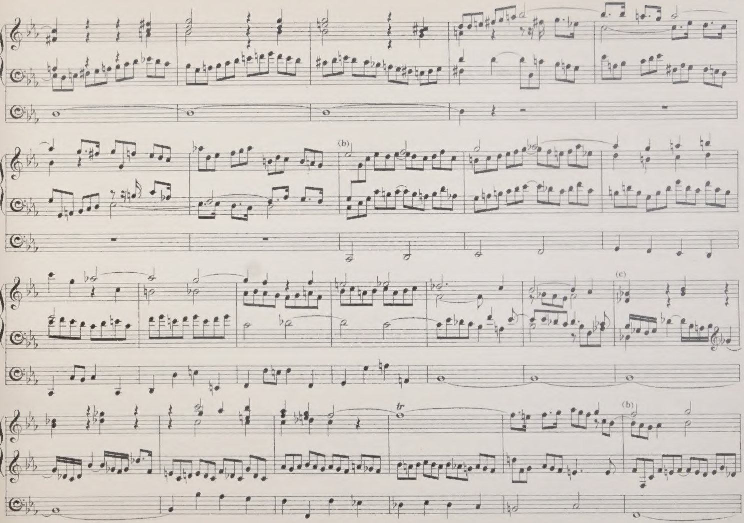
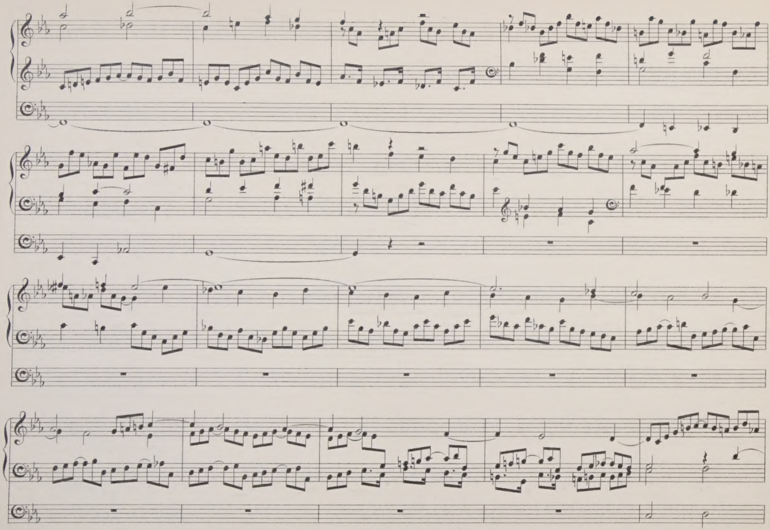
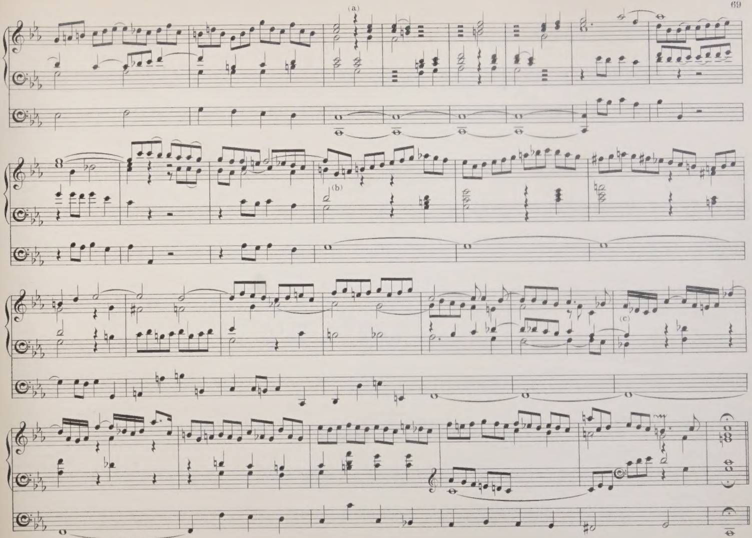
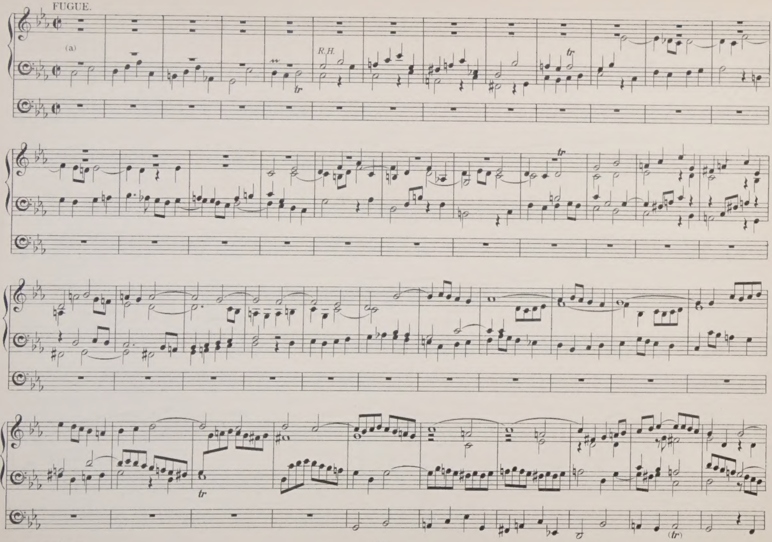

(b)
(c)
tr
(b)

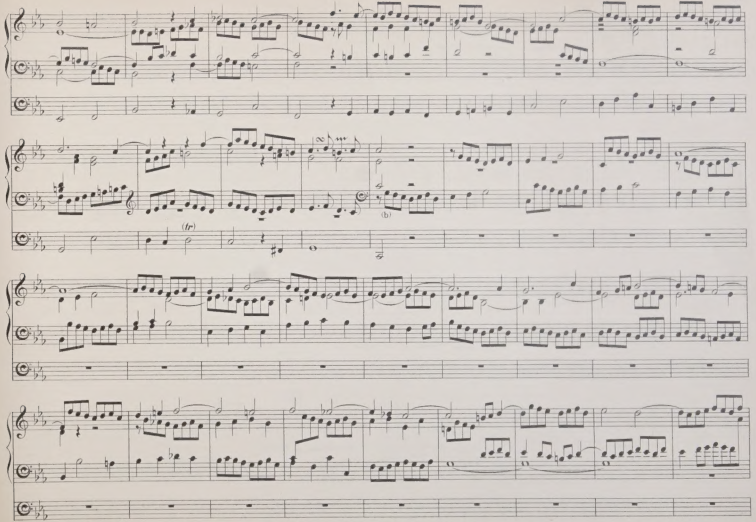



(a)
(b)
(c)

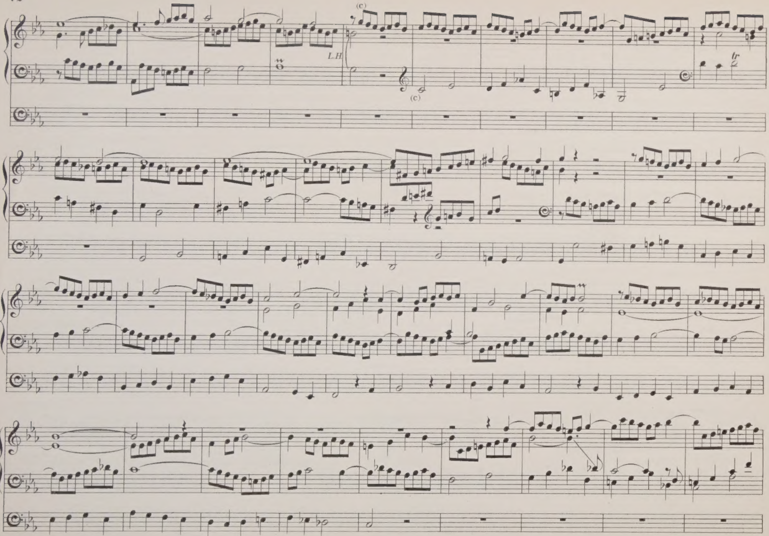
FUGUE.


(a)
R.H.
tr
tr
tr
tr
(tr)

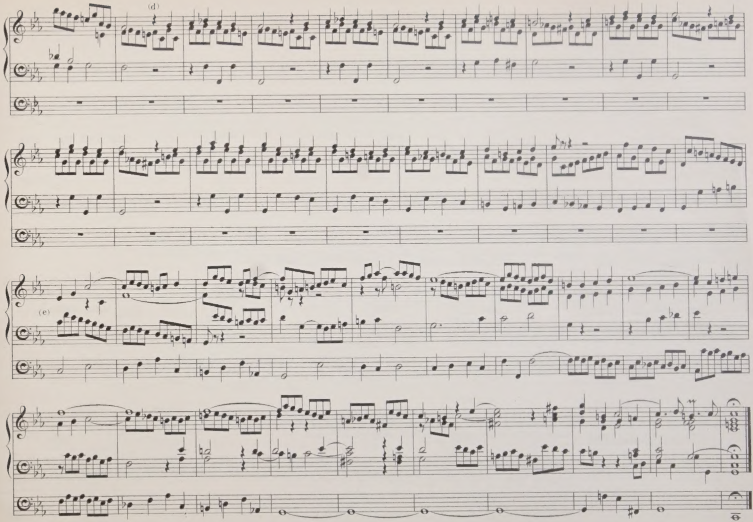
(a) G^t Diap. coup^d to Sw.



(b) Full Sw.

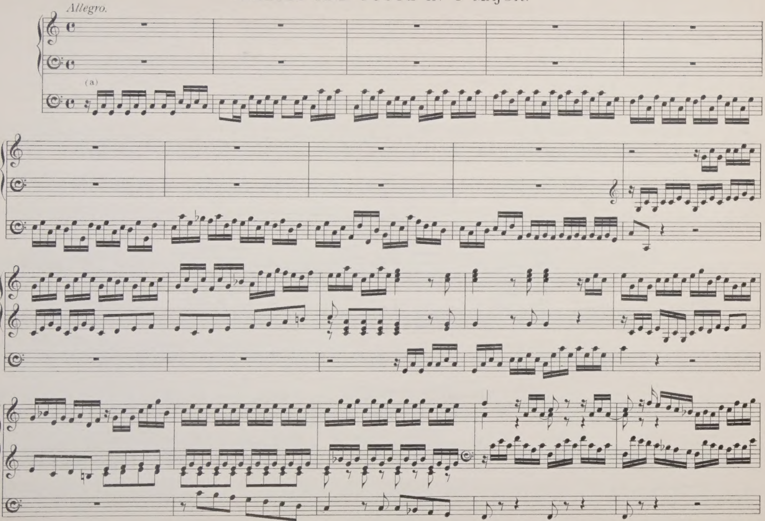


(c) add Princ. to G^t

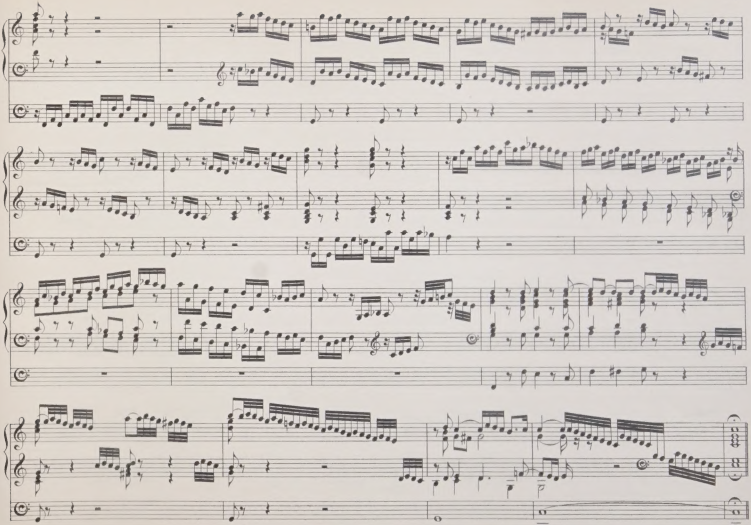


(d) crescendo gradually up to (e) Full Gt

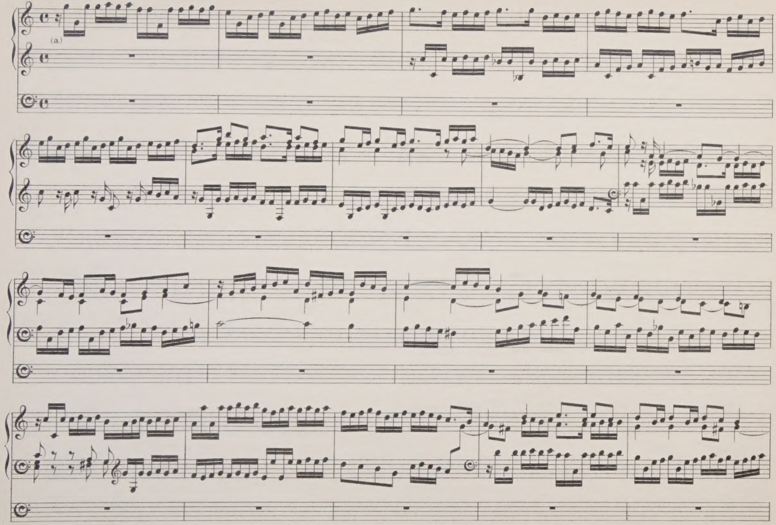
PRELUDE AND FUGUE IN C MAJOR.



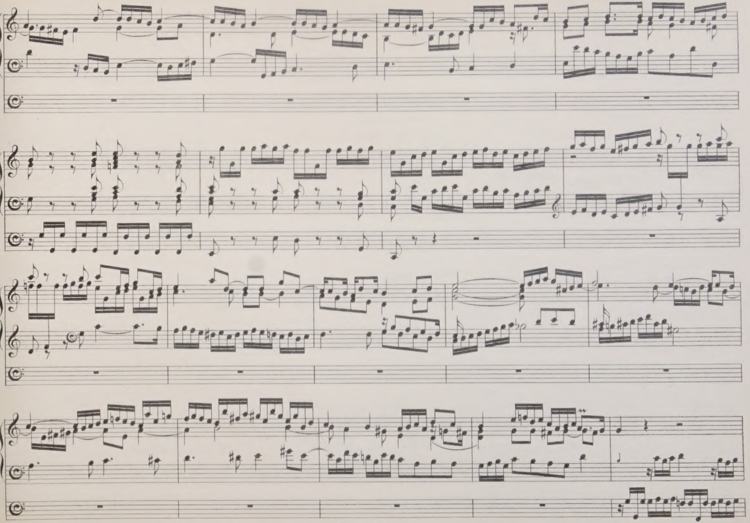
(a) Full Gt. & Ped.

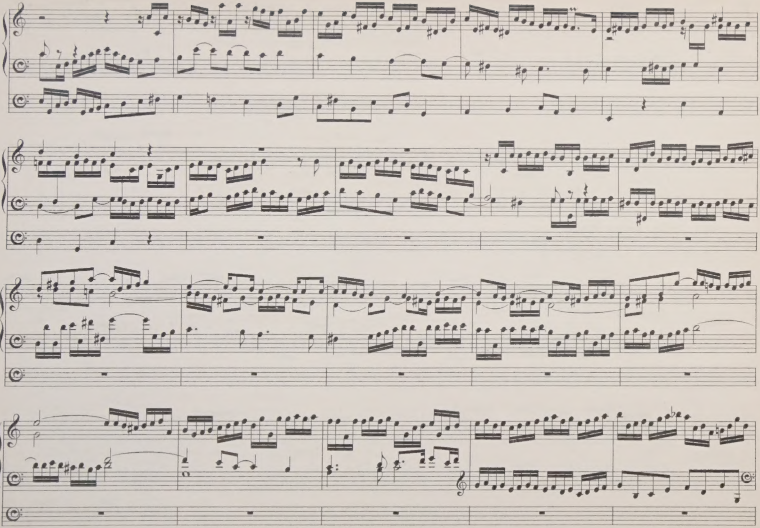


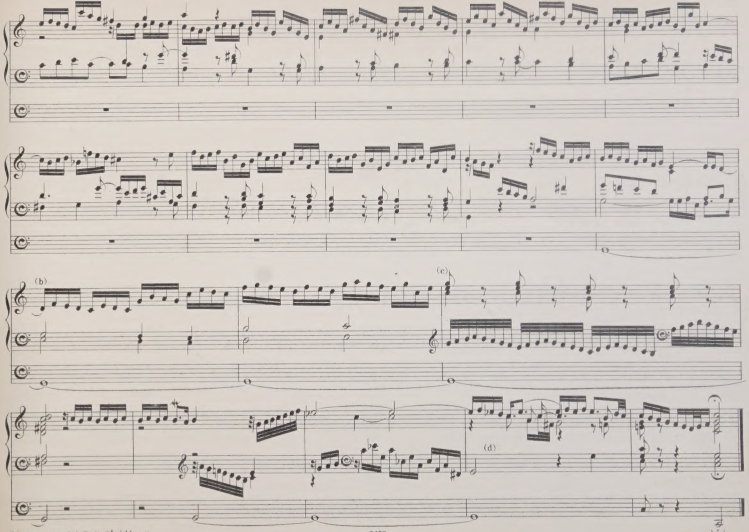
FUGUE.



(a) G! to 15th.

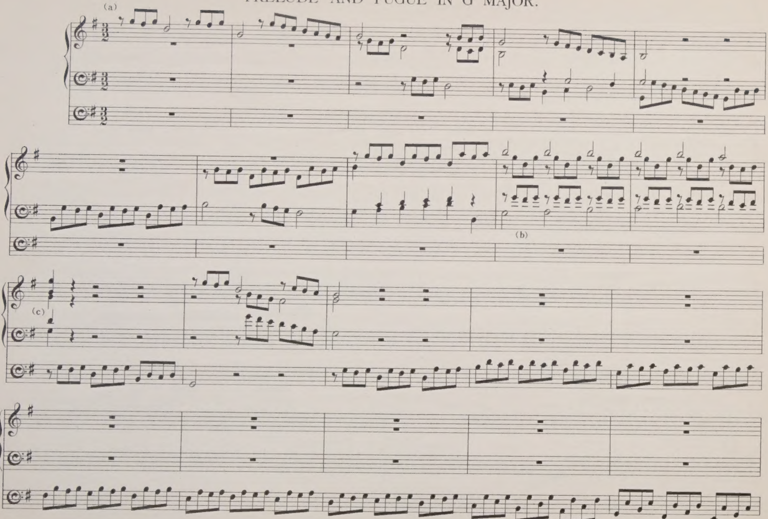




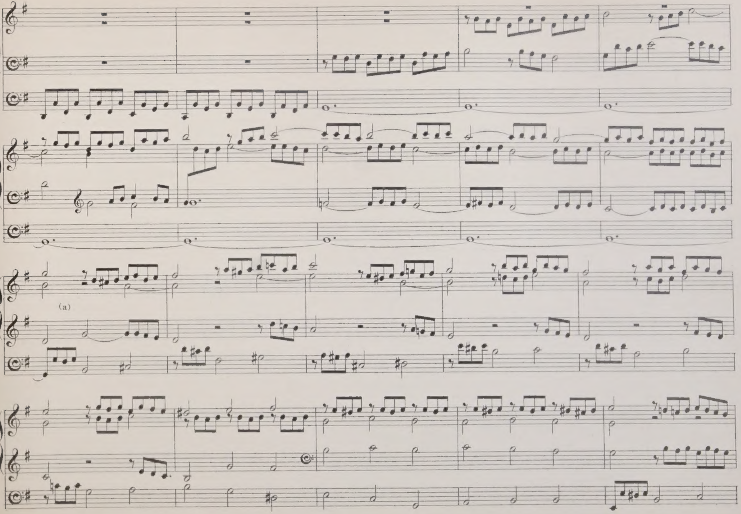


(b) crescendo (c) Full G! (d) rall.

PRELUDE AND FUGUE IN G MAJOR.



(a) G! 15 (b) crescendo to Full (c) Full G! & Ped.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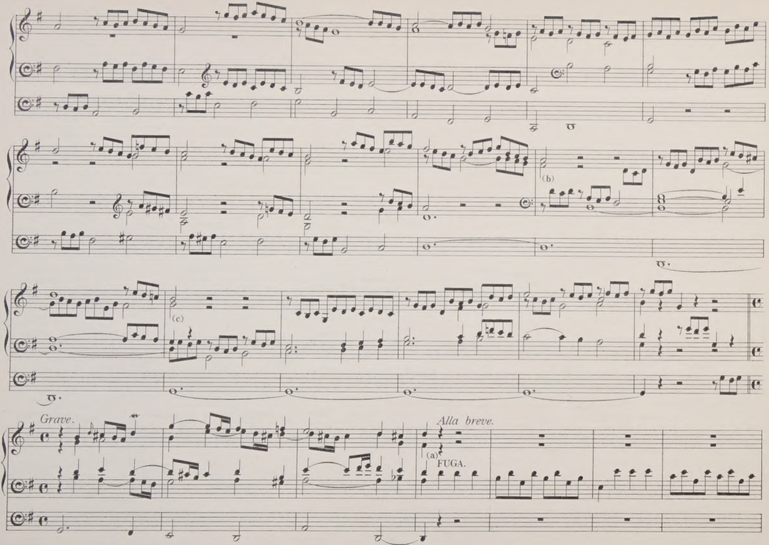
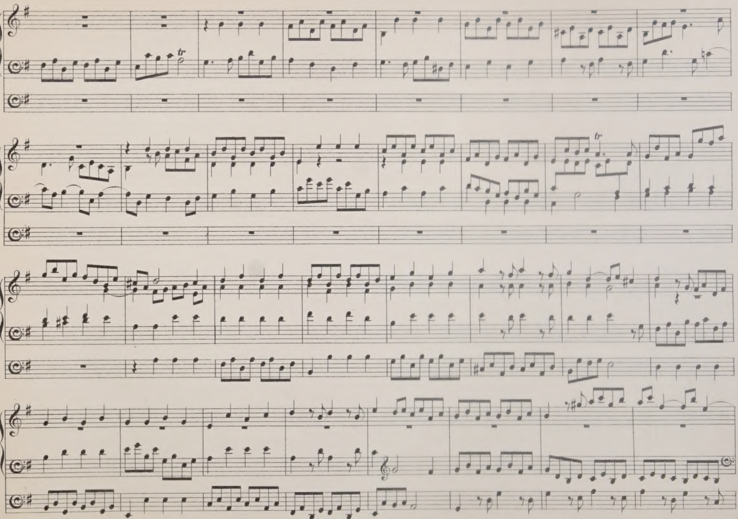

(b)
(c)
Grave.
Alla breve.
(a)
FUGA.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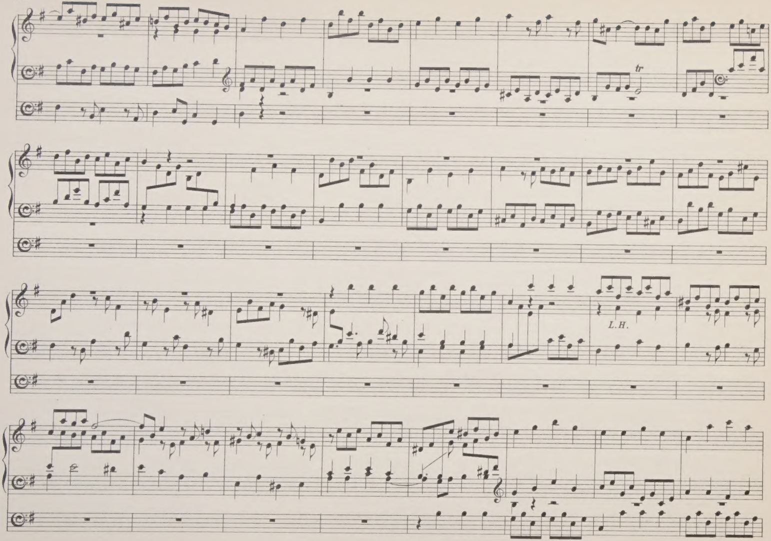
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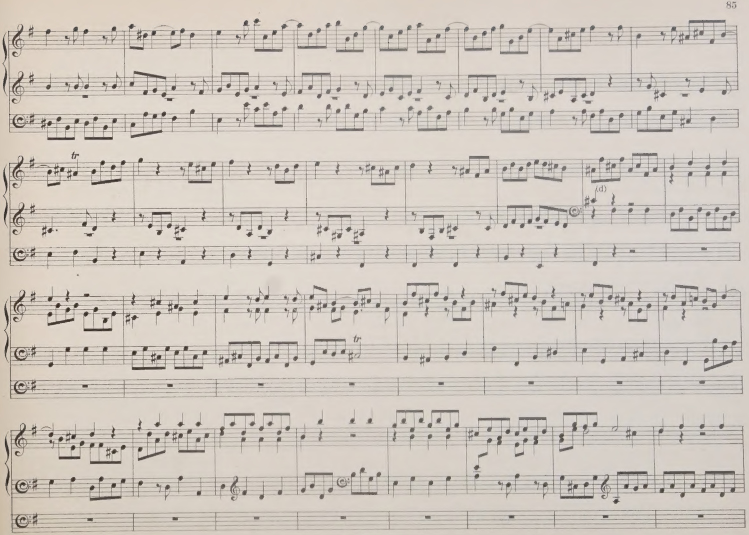
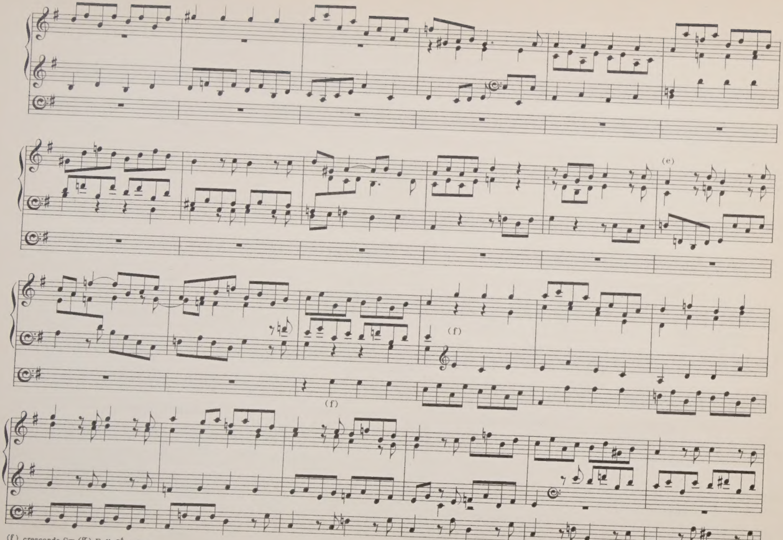
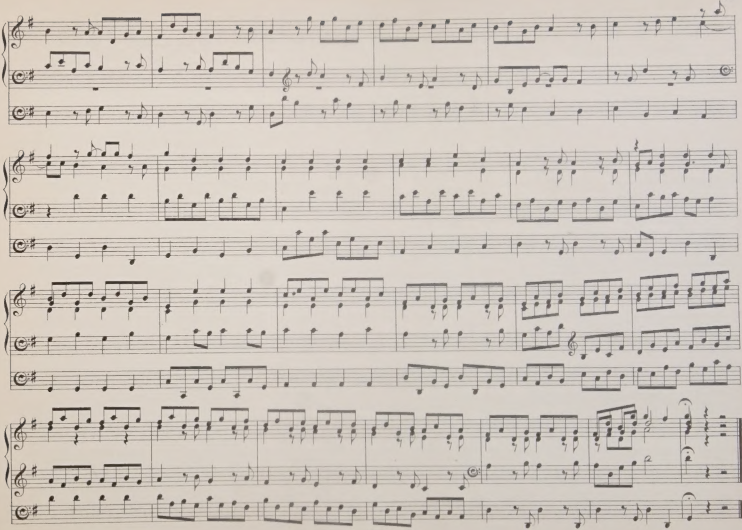
L.H.



(d) Full Sw. closed.



(f) crescendo Sw. (g) Full Gt & Ped.



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49.	ANDANTE IN E. MINUET AND TRIO, NO. 2, IN A MINOR	B. LUARD SELBY	1/6
50.	POSTLUDE IN D	W. G. WOOD	1/-
51.	ALLEGRO IN C	W. G. WOOD	1/-
52.	MELODY IN B♭	ARTHUR CARNALL	1/-
53.	THREE ANDANTES	HAMILTON CLARKE	1/6
54.	POSTLUDE IN B♭	JOHN E. WEST	1/-
55.	ALLEGRO, IN FORM OF A MINUET	W. G. WOOD	1/6
56.	ALLEGRO MA NON TROPPO	H. M. HIGGS	1/6
57.	PRELUDE AND FUGUE	H. M. HIGGS	1/6
58.	MÉLODIE, PRIÈRE, PASTORALE	H. M. HIGGS	1/6
59.	OFFERTOIRE IN D MINOR	H. M. HIGGS	1/6
60.	ANDANTINO IN D	J. BARNBY	6D.
61.	COMMUNION AND LARGHETTO	BATISTE	1/-
62.	PRELUDE AND POSTLUDE	BATISTE	1/6
63.	ANDANTE IN A♭ AND PASTORALE IN F	HAMILTON CLARKE	1/-
64.	GRAND OFFERTORIO IN A	HAMILTON CLARKE	1/-
65.	MINUET IN B♭	HAMILTON CLARKE	1/-
66.	LARGHETTO IN C	C. J. FROST	1/-
67.	FANTASIA IN B♭	C. J. FROST	1/-
68.	SONATINA IN C	C. J. FROST	1/6
69.	ANDANTE MODERATO IN A	DR. GARRETT	1/6
70.	PRELUDE IN C MINOR	F. E. GLADSTONE	1/-
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72.	PRELUDE AND FUGUE IN A MINOR	CH. GRÆDENER	1/-
73.	ANDANTE IN F	J. W. GRITTON	6D.
74.	MARCHE TRIOMPHALE IN E♭ AND POSTLUDE IN F	ALEX. GUILMANT	1/6
75.	FANTAISIE SUR DEUX MELODIES ANGLAISES	ALEX. GUILMANT	1/6
76.	FESTAL MARCH IN E♭	DR. C. S. HEAP	1/6
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87.	ANDANTE SERIOSO IN D MINOR	C. REINECKE	6D.
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89.	PRELUDE AND FUGUE IN E MINOR	C. V. STANFORD	1/6
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91.	ALLEGRETTO PASTORALE IN A AND FUGUE IN D MINOR	C. STEGGALL	1/6
92.	OFFERTOIRE IN F	C. E. STEPHENS	1/-
93.	CONCERT-FANTASIA IN D MINOR	SIR R. P. STEWART	1/6
94.	FUGATO IN C	PH. TIETZ	1/-
95.	PASTORALE IN E♭ AND CONCLUDING VOLUNTARY, FUGATO IN G MINOR	PH. TIETZ	1/-
96.	MARCH IN F	J. H. WALLIS	1/-
97.	VOLUNTARY (GRAVE AND ANDANTE)	S. S. WESLEY	1/-
98.	CONCERT-FANTASIA, D MINOR	JOHANN WORPING	1/6
99.	THEME IN A	F. W. HIRD	1/-
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101.	POSTLUDIUM IN F	ALGERNON ASHTON	1/6
102.	POSTLUDE IN C MINOR	DR. C. S. HEAP	2/-
103.	OFFERTOIRE	JOHN FRANCIS BARNETT	1/6
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(For continuation, see other list.)

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Book VIII.—Preludes and Fugues. Price 3s.

London: NOVELLO AND COMPANY, Limited
AND
NOVELLO, EWER AND CO., NEW YORK.

SUGGESTED METRONOMIC RATE.

Prelude C major, page 88 ... ♩ = 72.
Fugue C major, page 90 ... ♩ = 72.
Prelude C major, page 94 ... ♩ = 76.
Fugue C major, page 94 ... ♩ = 88.
Prelude E minor, page 98 ... ♩ = 60.
Fugue E minor, page 104 ... ♩ = 108.
Prelude G major, page 112 ... ♩ = 69.
Fugue G major, page 116 ... ♩ = 72.
Prelude G minor, page 120 ... ♩ = 56.
Fugue G minor, page 123 ... ♩ = 66.
Fantasia G minor, page 127 ... ♪ = 96.
Fugue G minor, page 130 ... ♩ = 63.

PREFACE

THIS eighth Book of Bach's Organ Works contains—Prelude and Fugue C major; Prelude and Fugue E minor; Prelude and Fugue G major; Prelude and Fugue G minor; and Fantasia and Fugue G minor, all acknowledged masterpieces.

Prelude and Fugue C major. In the Bach Society Edition it is called a "Toccata," and in one MS. the title is "Præludium con Fuga e Fantasia." However named, the work is remarkable for its fourfold division. Spitta conjectures that it was modelled on the fugue form of Buxtehude, and assigns 1707 as a probable date for the composition. The additional superscription, "Concertato," found in two manuscripts, shows its fitness for recital purposes. It allows and invites a contrasted use of organ tone. This work is often met with in the key of E, in which key it is printed in the Bach Society Edition; but the weight of evidence points to C major as the proper key.

Prelude and Fugue E minor. The probable date of this gigantic composition is between 1726 and 1736. The Prelude is rich in design and development, and will well repay close study and careful analysis. Salient features are the initial subject (p. 98), the second subject (bar 13, p. 100), the canonic treatment (bar 17, p. 102), built on modification of previous bass (see bar 7, p. 101). The Fugue naturally divides into three parts (bars 1-60, 60-172, 172-231). The first and third parts are identical. In this *da capo* like treatment the Fugue is unique among Bach's Organ Fugues, but somewhat similar form occurs in some of the Organ Trios. The middle portion is episodical. The introduction of the semiquaver figures arises from the incident that occurs in the embellished final chord of the previous cadence. Connection with the body of the work is maintained by the entry of the theme in bars 68, 81, 88, 108, 136, and 155; but in all these cases it is felt that the primary theme is rather employed as a link of connection than from a fugal point of view. The growth and development of the several figures employed is very interesting, the scale passage of bar 59 becoming by contrary motion the figure of bar 84, and this in turn develops into the accompaniment of the rich suspensions commenced in bar 93.

Prelude and Fugue G major. The date assigned for this work is 1724 or 1725. The Prelude is of the most brilliant character, combining method and freedom in a very marked degree. The Fugue is fully worthy of the rich promise of the Prelude. It is interesting to note that the subject of the Fugue is identical (except for change from minor to major) with that employed in the Cantata "When my spirit was in heaviness."

Prelude and Fugue G minor. Spitta remarks, "The Prelude is here without a definite thematic germ; it begins with lovely quiet moving harmonic passages, and then chords of 6-5, broken up into figures of demisemiquavers, falling chromatically in steps, each lasting for one bar, for the first half of which the seventh is always suspended. The Fugue is full of power, depth, and perfect mastery over the materials. With each new entry of the theme a fresher and greater life is brought into the counterpoint." The form of the subject, with its E flat and D four times repeated, and the whole of the fourth bar, induces Spitta to think that at the time of composition Bach had not yet discarded the type of the northern school, and to assign the date as the early Weimar period, probably about 1712.

Fantasia and Fugue G minor. Much interesting matter concerning this important work may be found in Spitta's Life of Bach. The probable date of composition is fixed at about 1720. Spitta considers that the Fantasia affords strong evidence of having been written by Bach for the purpose of his visit to Hamburg. "It is," he says, "conspicuously different from the thematic treatment of the later Weimar period; reverting, indeed, to the imaginative style of the northern masters. In the Fantasia Bach seems to have wished to meet the Hamburg organists on their own most peculiar ground. Bursting torrents of ornament, imitative episodes, organ recitatives, the boldest modulations and broad resonant progressions of chords—all are here in apparent disorder; and yet the natural genius of Bach presides over it and informs it all. The close answers exactly to the ornate commencement. The polyphonic movement in bars 9 to 13 are precisely the same as in bars 25 to 30; the organ recitative—bars 14 to 24—are balanced by the free harmonies of bars 31 to 40. Even in the modulations, which almost beat Buxtehude in audacity, a plan is clearly traceable; they rise from A (bar 14) by degrees through B minor, C minor, up to D, then to E flat minor, of which the bass seizes the dominant, and thence proceeds upwards by six chromatic steps. To correspond with this, the harmonic body subsequently descends from D (bar 31) through C minor, B flat minor, A flat minor, after which the six chromatic steps, up from B, begin in the pedal. It is necessary to keep the outline of the Prelude resolutely in mind at first, in order not to be confused by the swift runs and deafened by the heavy masses of sound. The most beautiful contrast to this is offered by the grand calm modulation and strict four-part treatment of the Fugue."

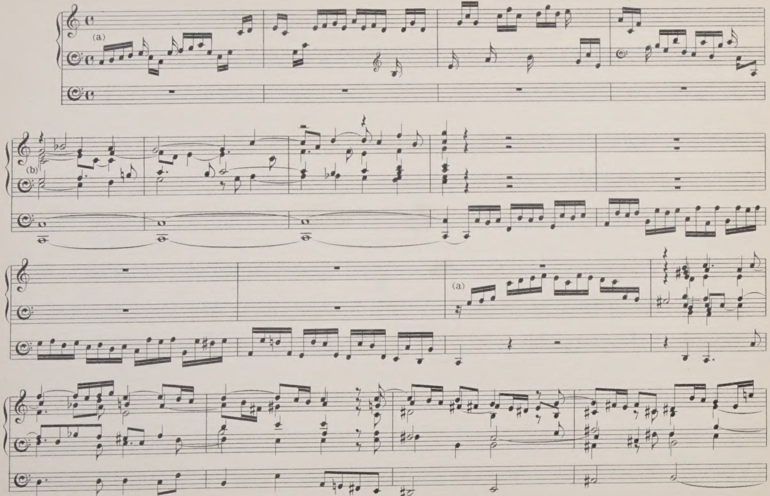
The text of these Works agrees generally with Griepenkerl, as given in the Peters Edition; where it differs, it follows the reading of the Bach Society Edition.

J. F. B.
J. H.

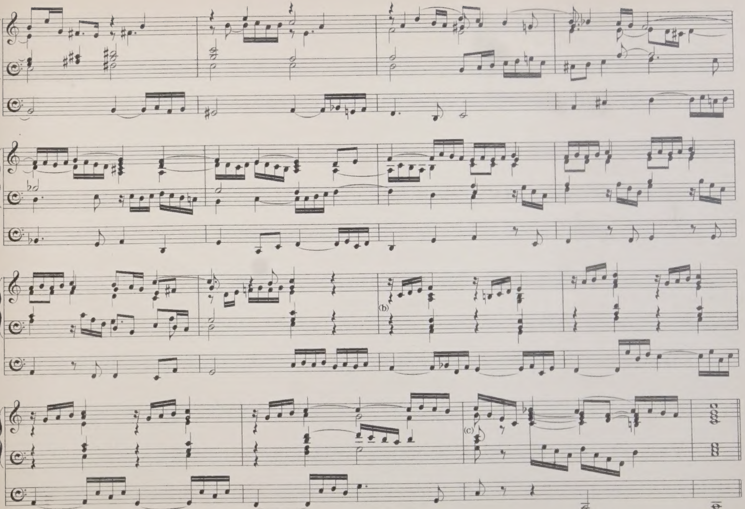
October, 1888.

⁂ See Spitta's "Life of J. S. Bach," Vol I. pp. 324, 406; Vol II. pp. 23-25; Vol. III. pp. 208, 209.

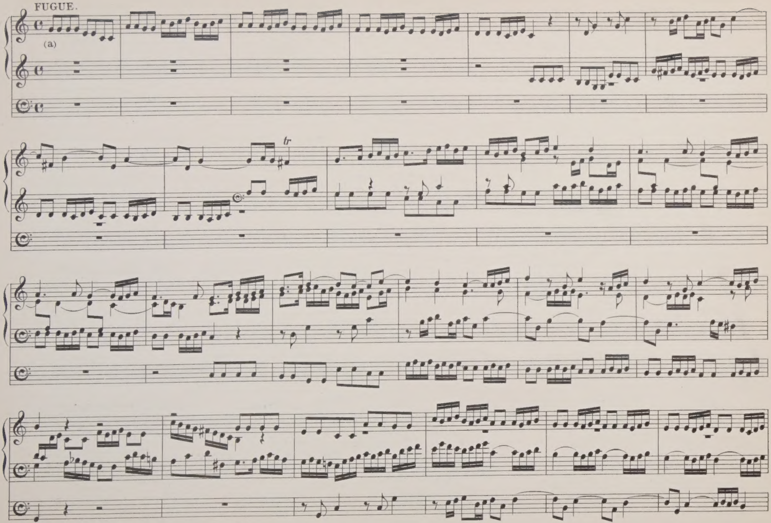
PRELUDE AND FUGUE C MAJOR.



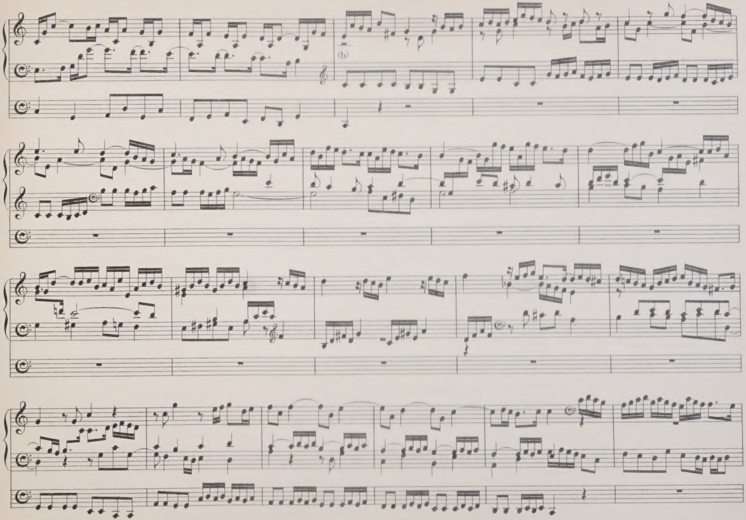
(a) G^{t}. Diap$^{\underline{ns}}$ (b) G^{t}. Princ: coupled to Full Sw. crescendo to C Full G^{t}. and Ped.


(b)
(c)

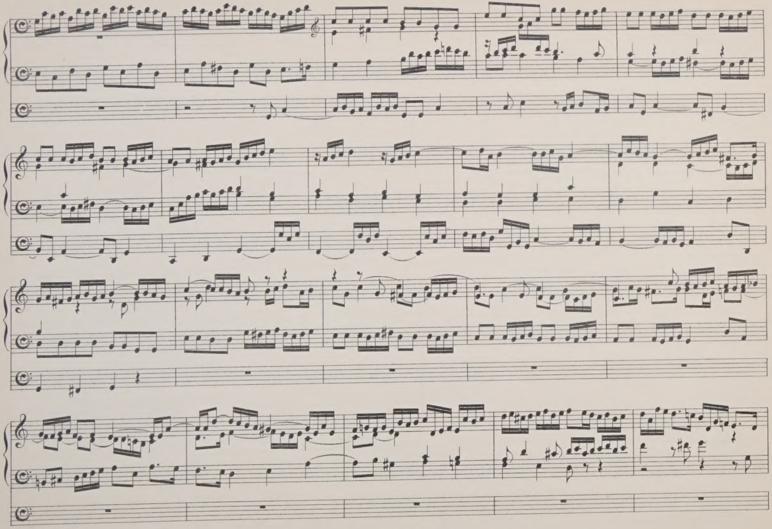
FUGUE.

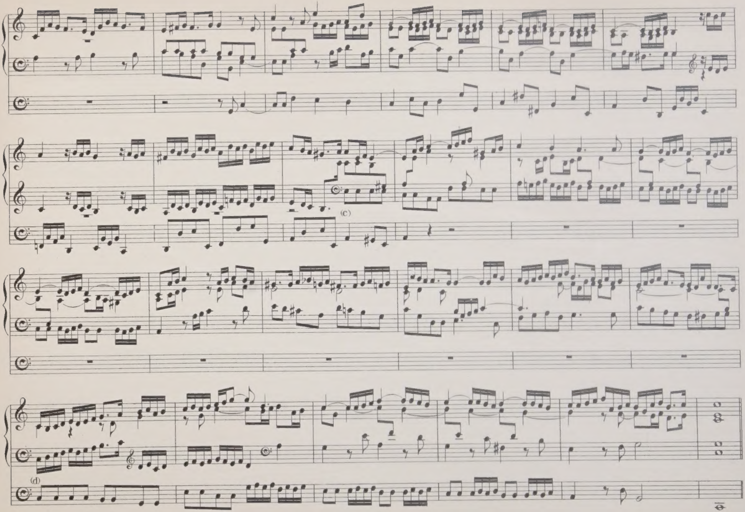


(a) G^t. to Princ.

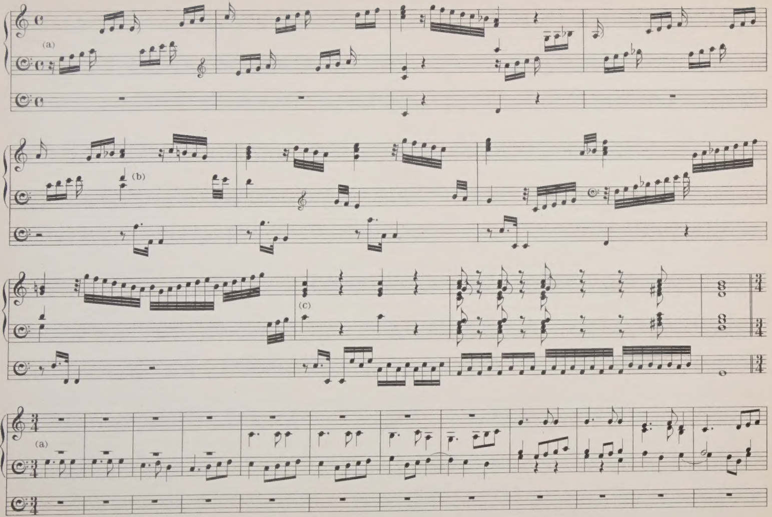


(b) couple Full Sw.

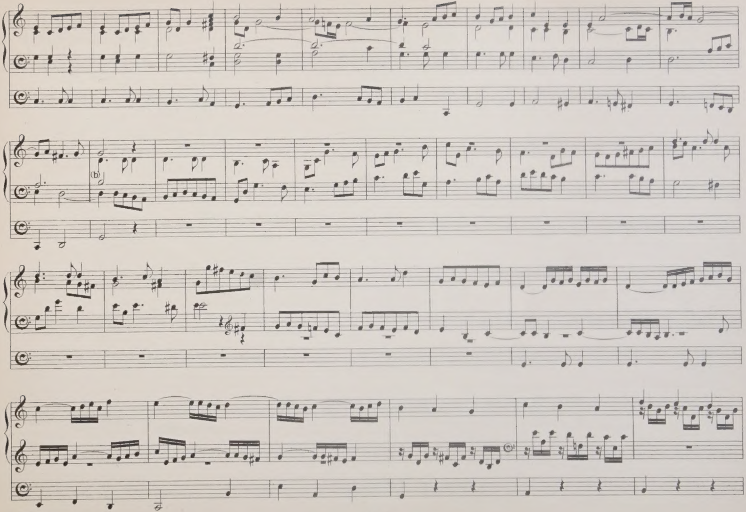




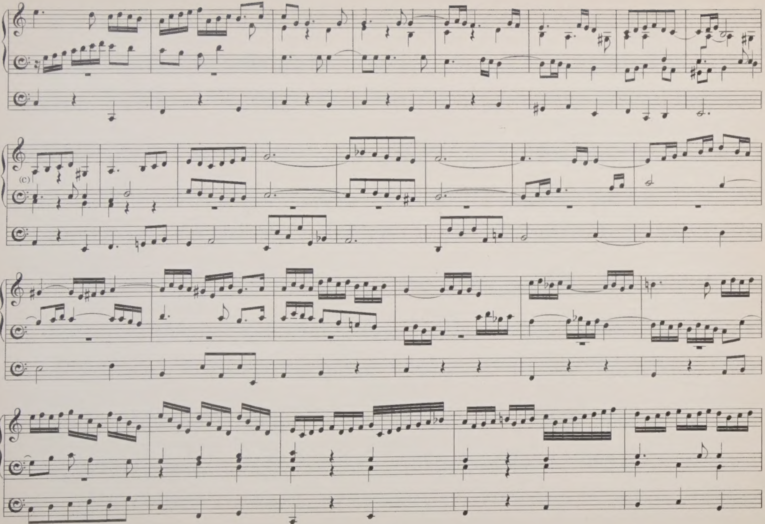
(c) crescendo to (d) Full Gt. and Ped.



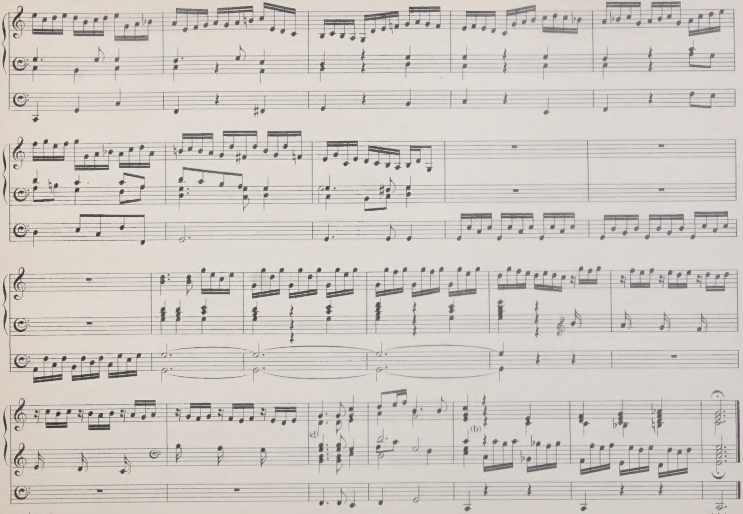
(a) Diapns & Sw. reeds (b) crescendo to (c) Full.



(b) G^t Princ:

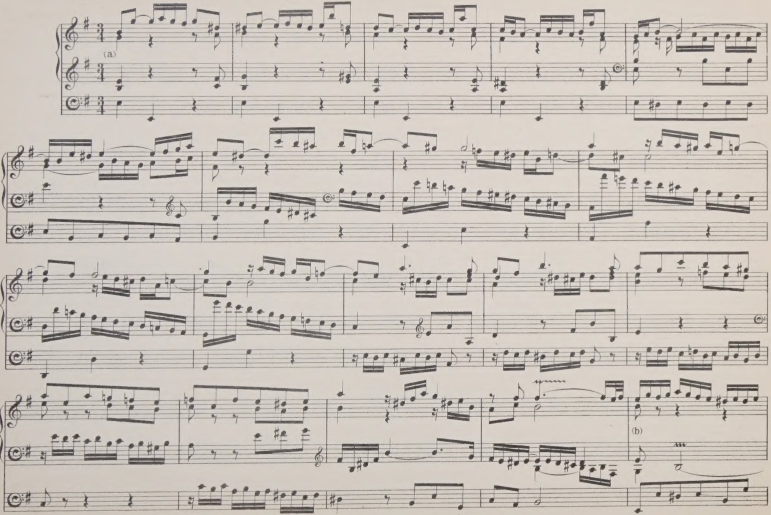


(c) Gt. to 15th

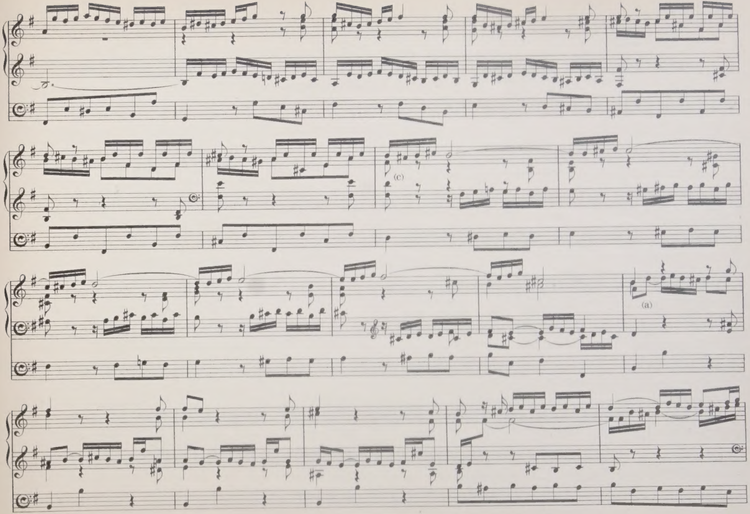


(d) G^t Full.

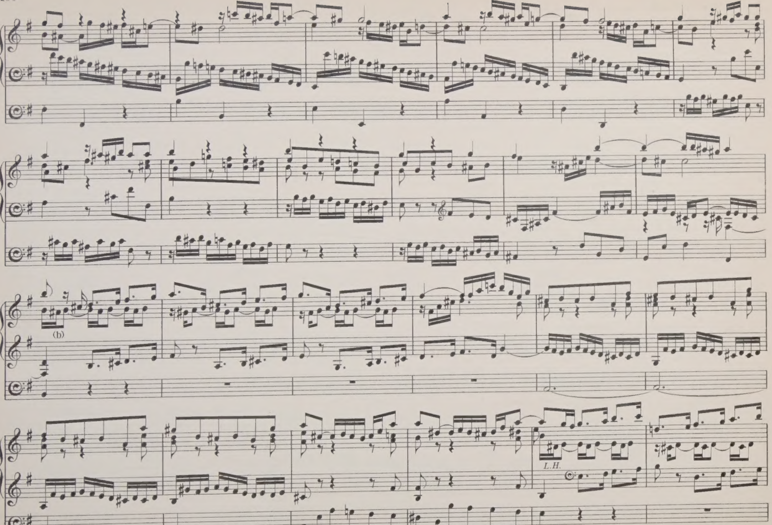
PRELUDE AND FUGUE IN E MINOR.

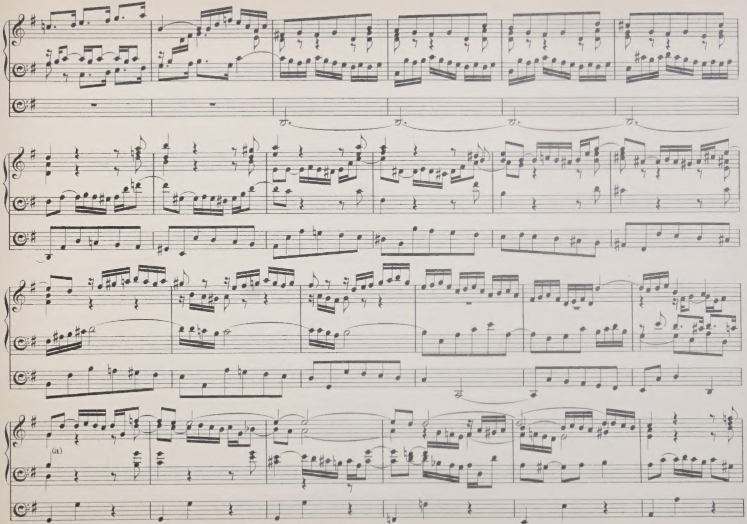


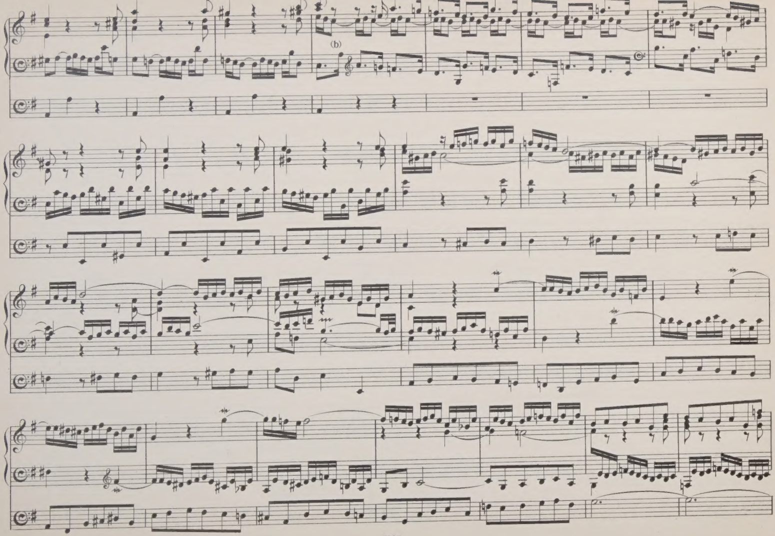
(a) Full G^t and Ped. coupled to Sw. (b) G^t to Princ: with Sw.



(c) cres. to (a)


(b)
L.H.


(a)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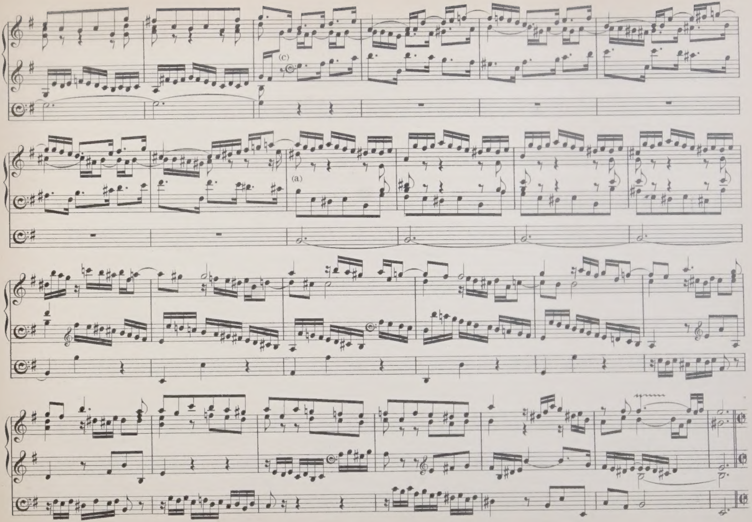
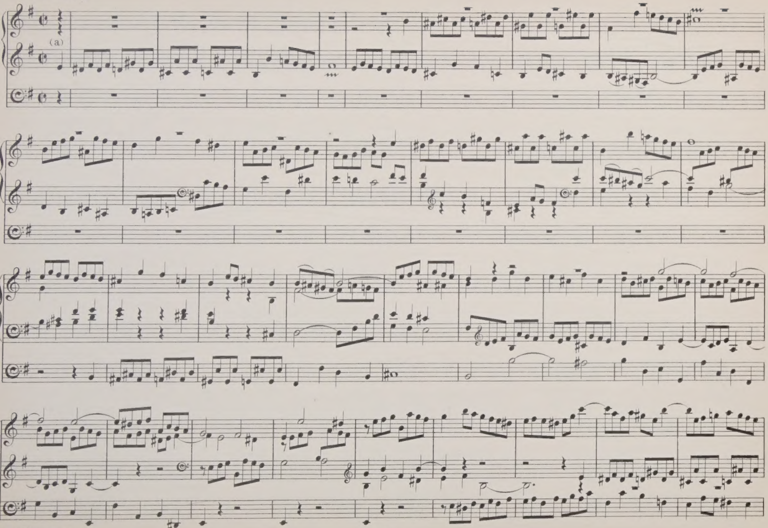
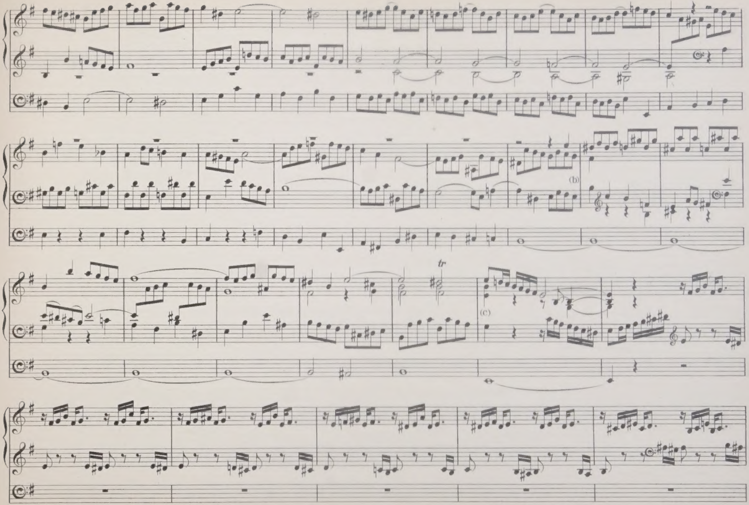

(c)
(a)

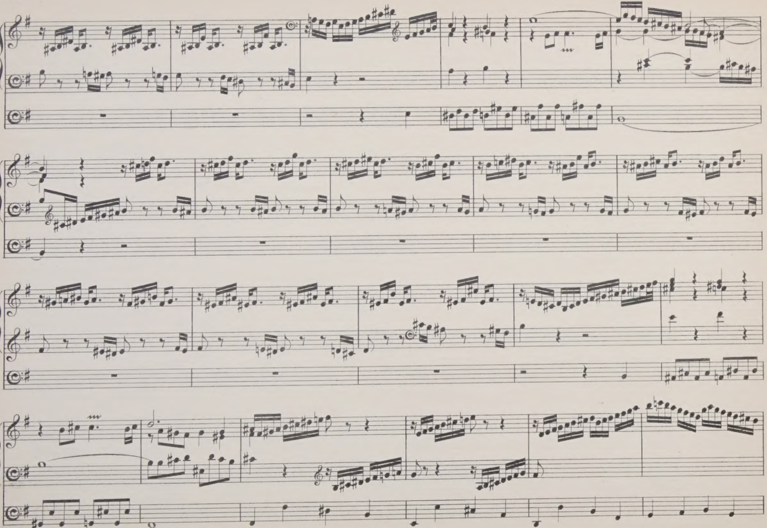
FUGUE.

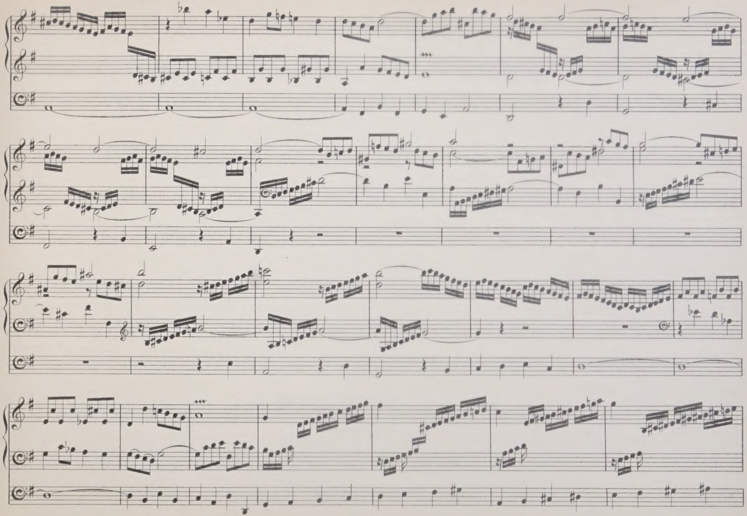


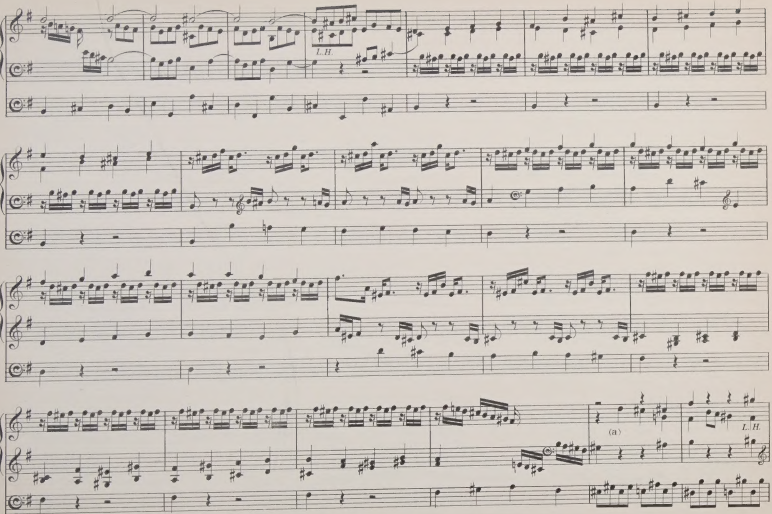
(a) G^t. to Princ.



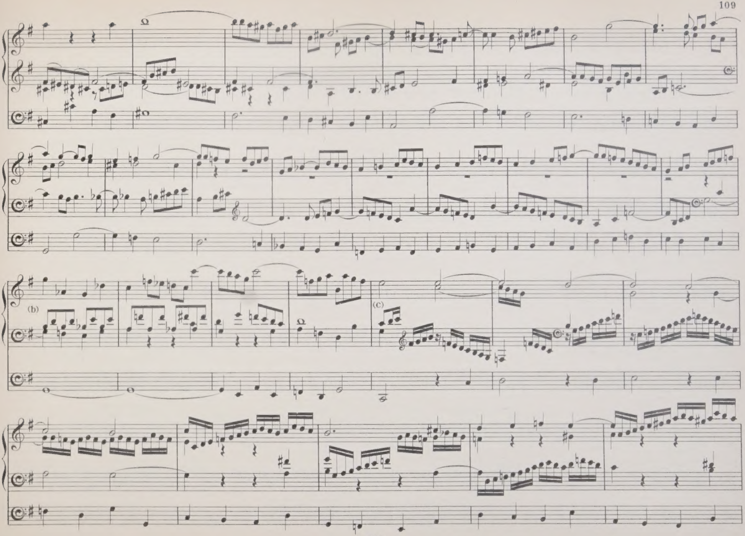
(b) crescendo to (c) Full G^{t} and Ped.

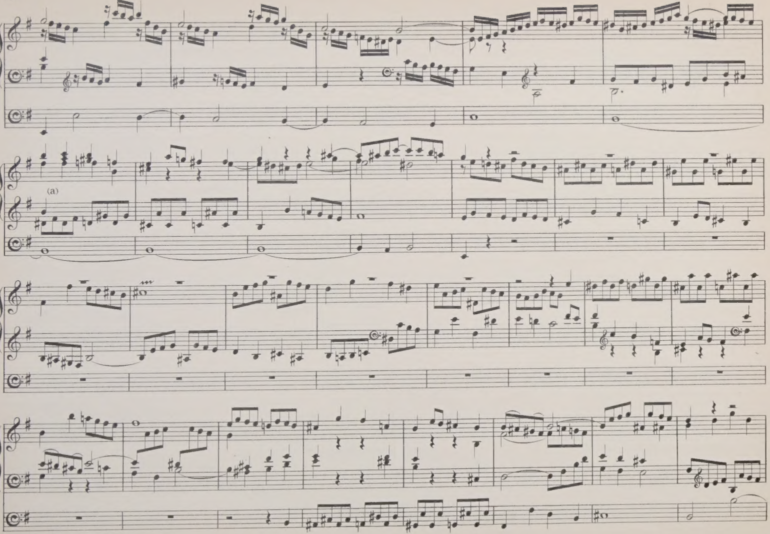


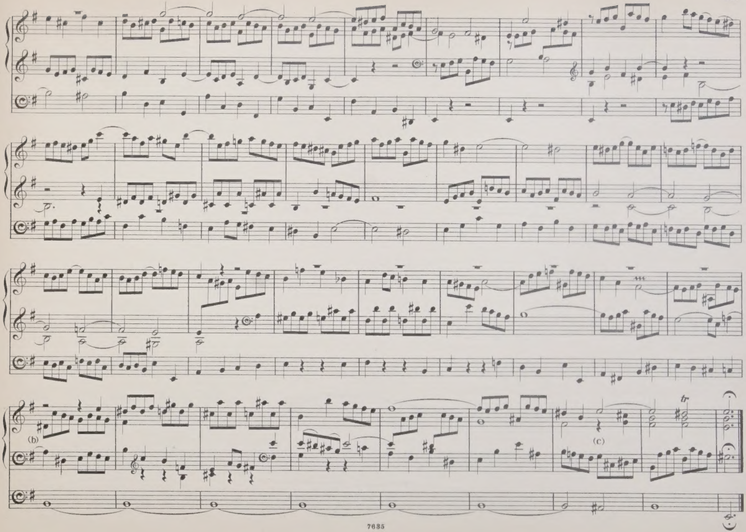




(c) G.t to Princ. with Swell coupled.


(b)
(c)


(a)


(b)
(c)
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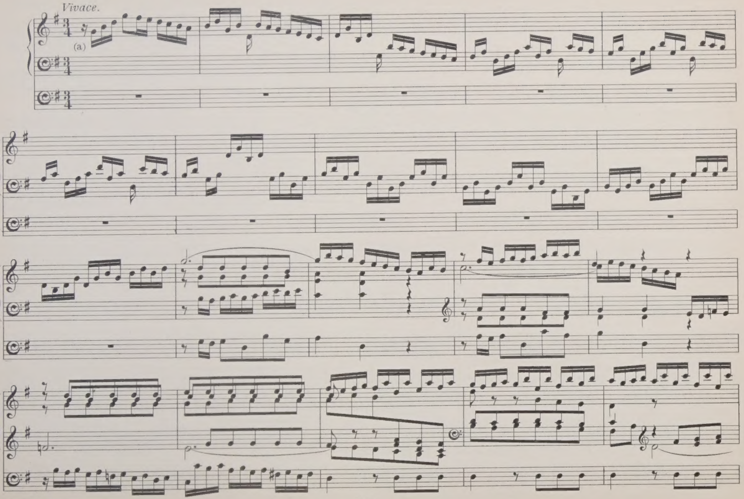
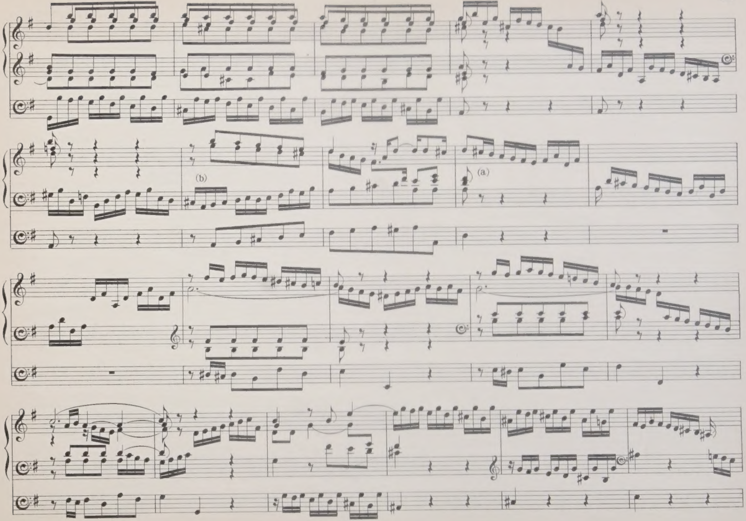
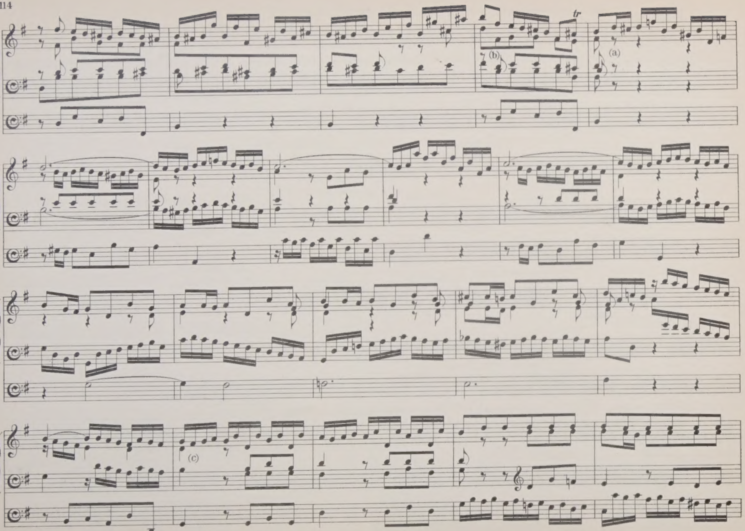
PRELUDE AND FUGUE IN G MAJOR.



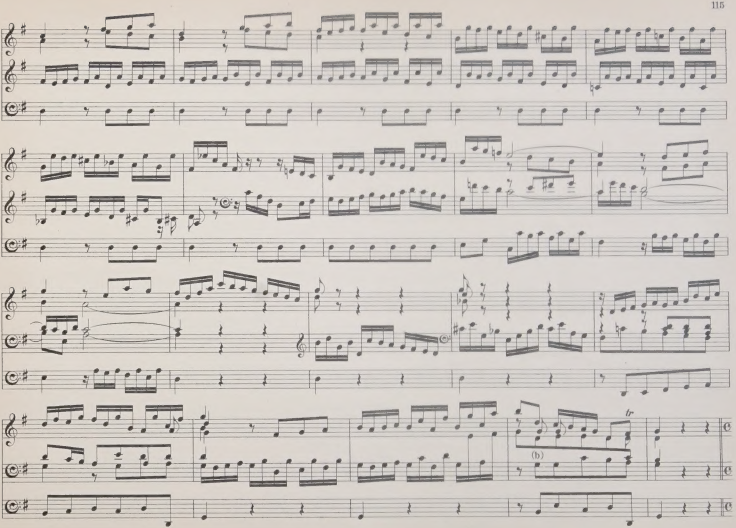
(a) G! to Princ.



(b) Full.



(c) add full Swell.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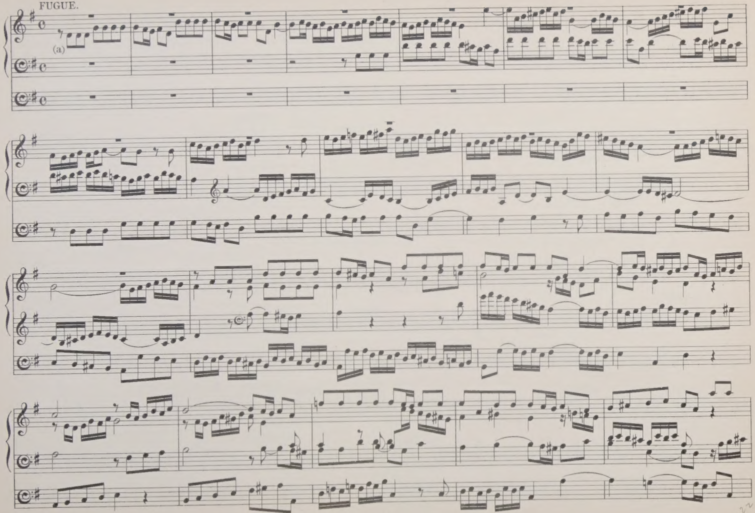
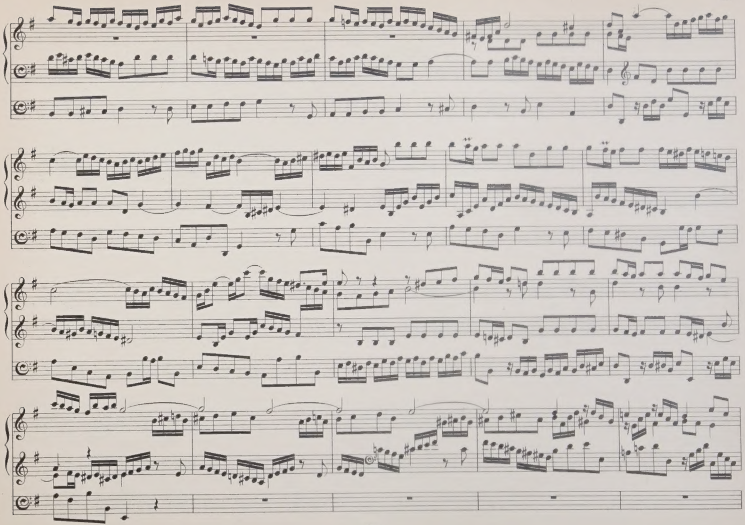
(b)

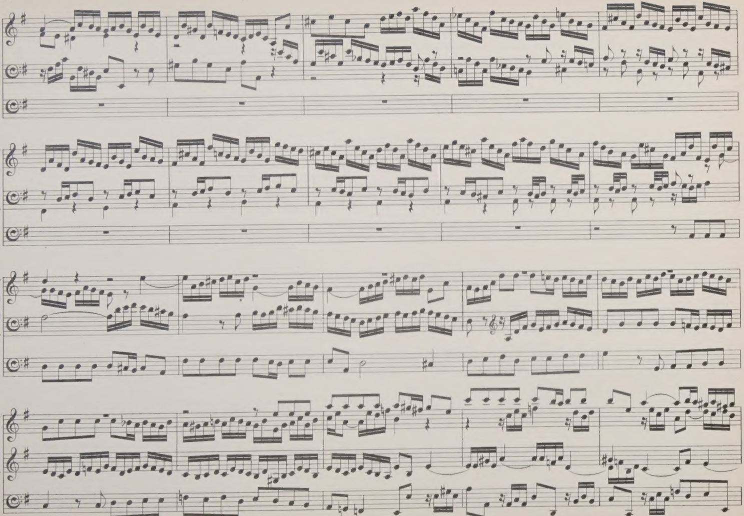
FUGUE.



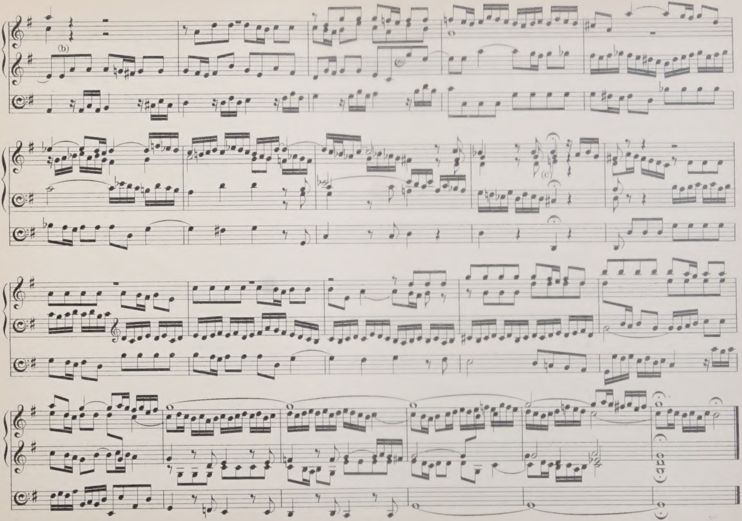
22

(a) Gt to Princ.



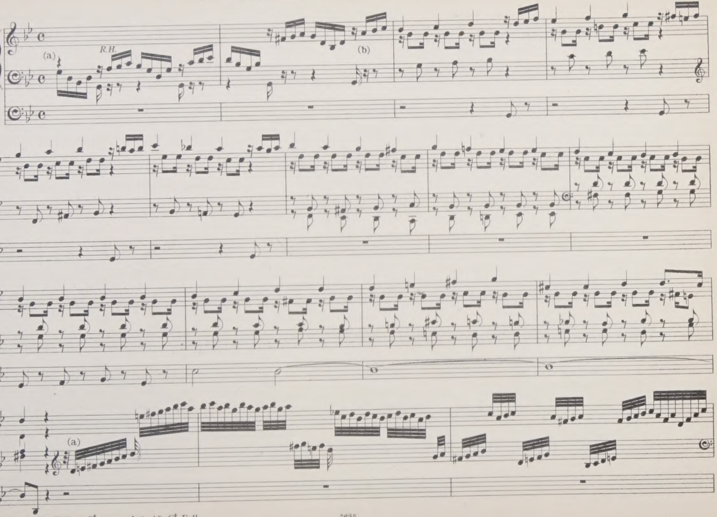


20

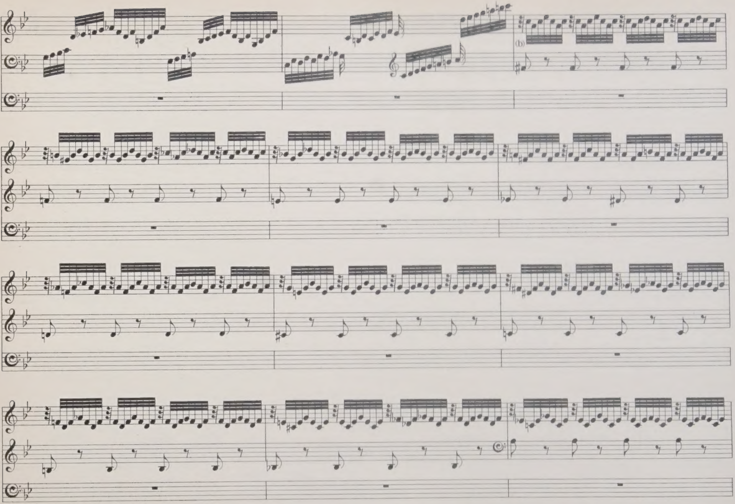


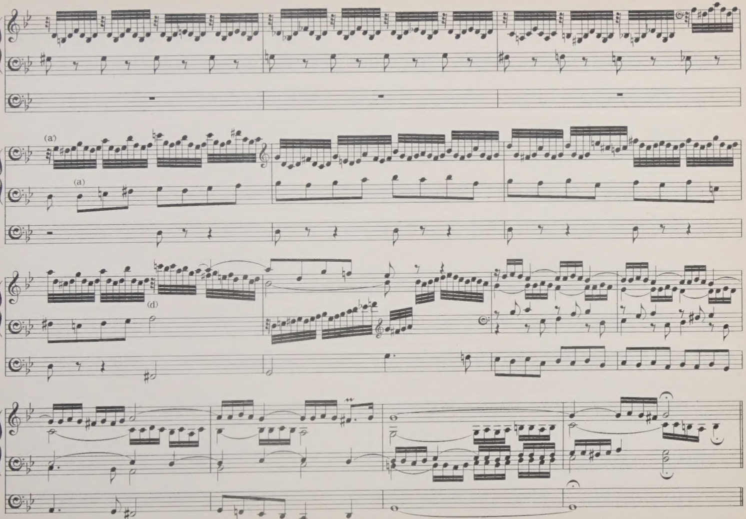
(b) crescendo to (c) Full.

PRELUDE AND FUGUE IN G MINOR.

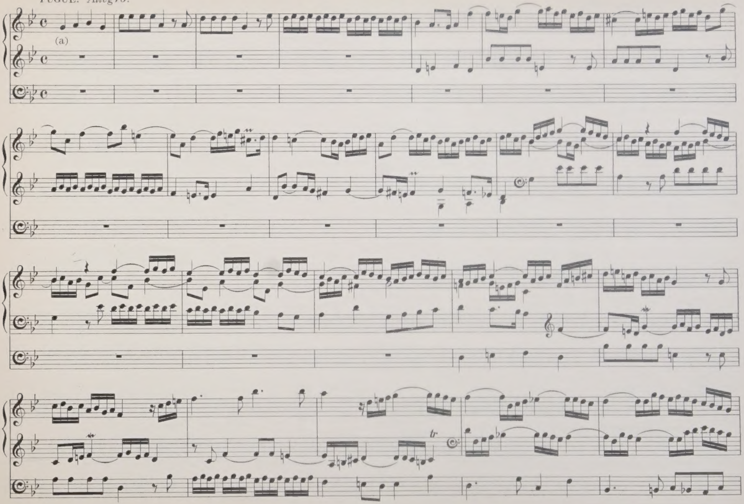


(a) G! Princ: (b) Sw. Full (c) G! crescendo to (d) G! Full.

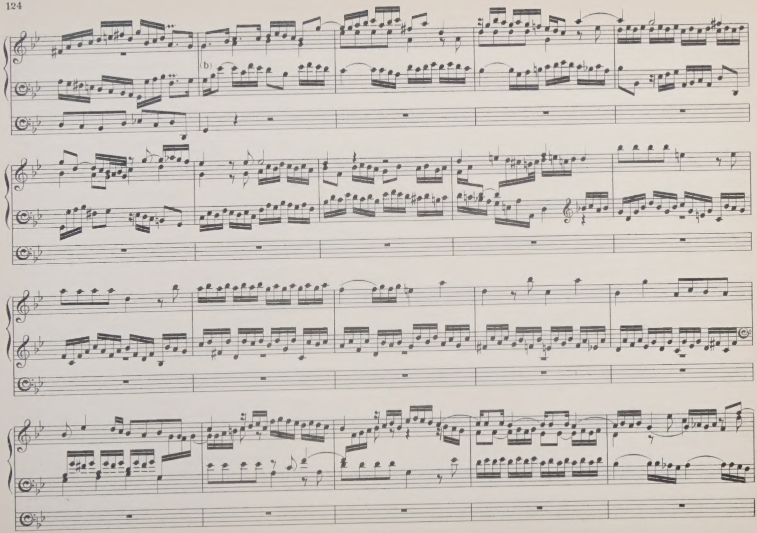

(b)


(a)
(a)
(d)

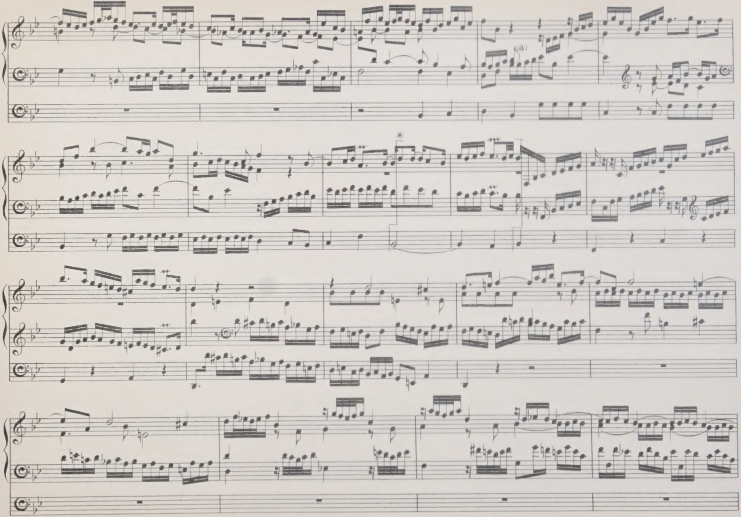
FUGUE. *Allegro.*



(a) G! to Princ.



(b) Sw. with Reeds.



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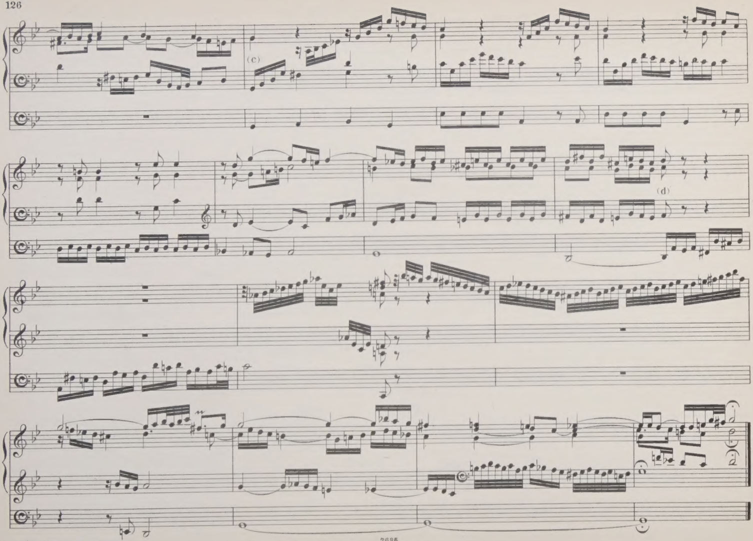
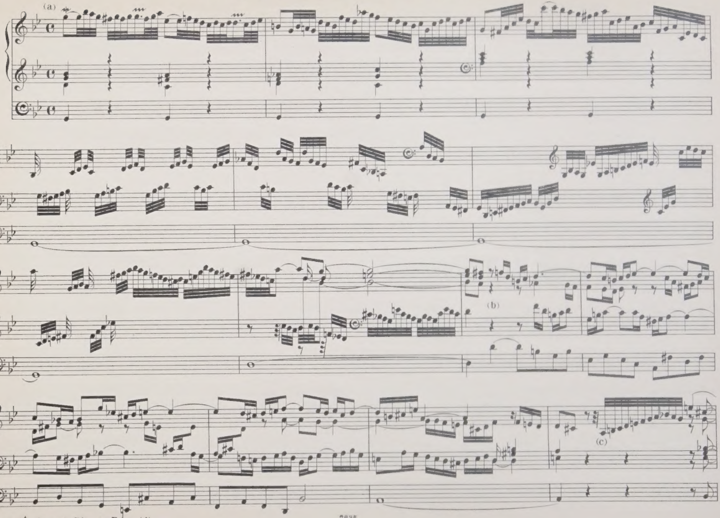
* The German Bach society Edition suggests the omission of the bar between dots to avoid the reiterated cadence.

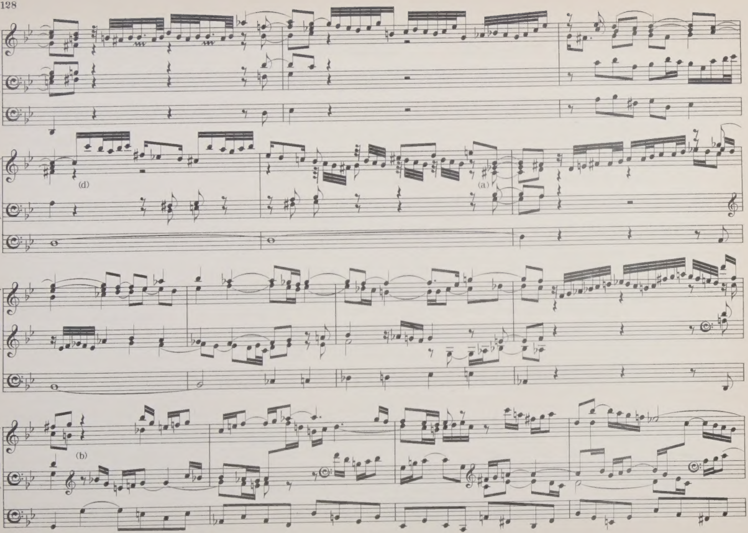


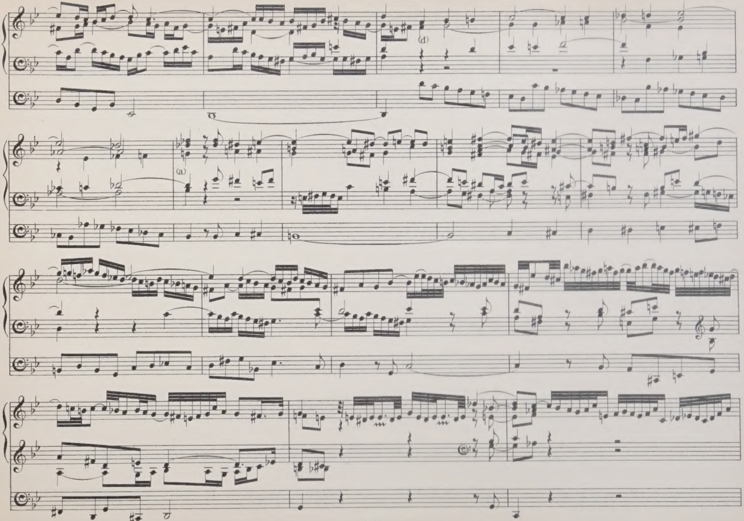
(c) Gt to Fifteenth. (d) Full.

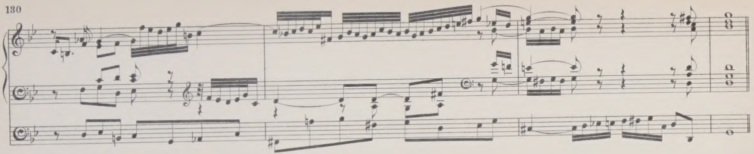
FANTASIA AND FUGUE IN G MINOR.



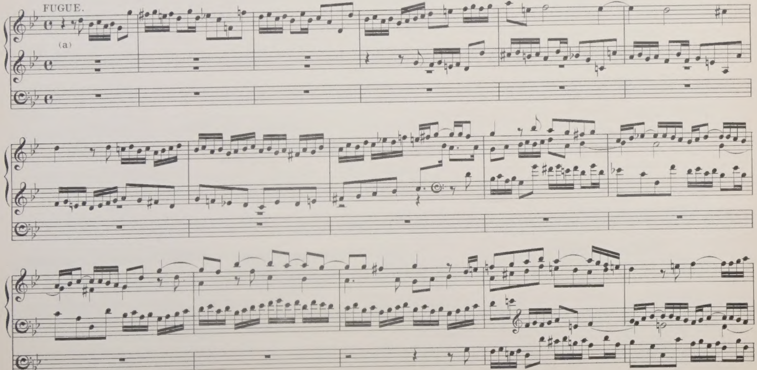
(a) Full G.t & Ped. (b) Diap. (c) Princ. (d) cresc.


(d)
(a)
(b)

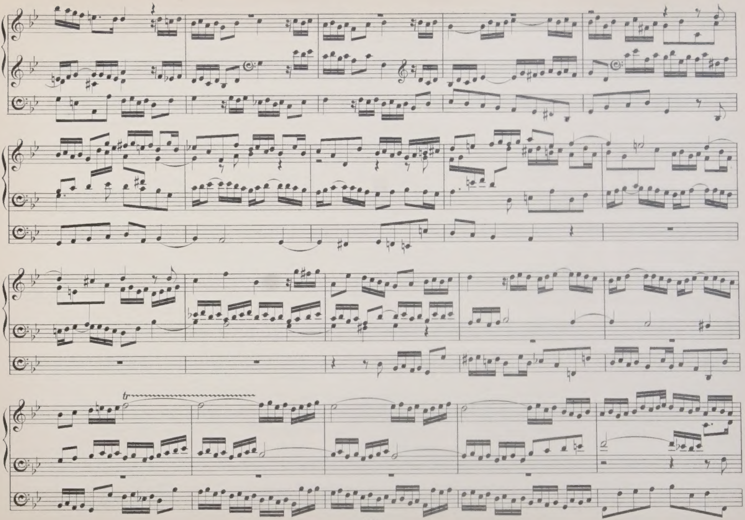

(d)
(a)



FUGUE.



(a) G! to Princ.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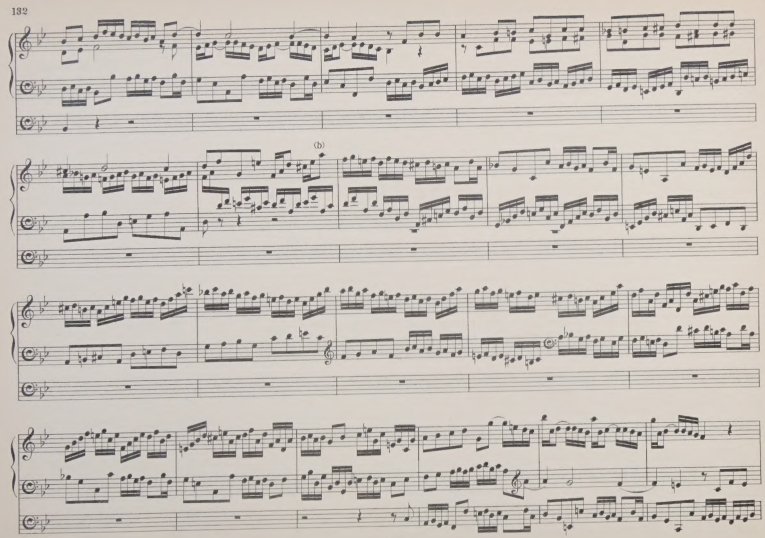
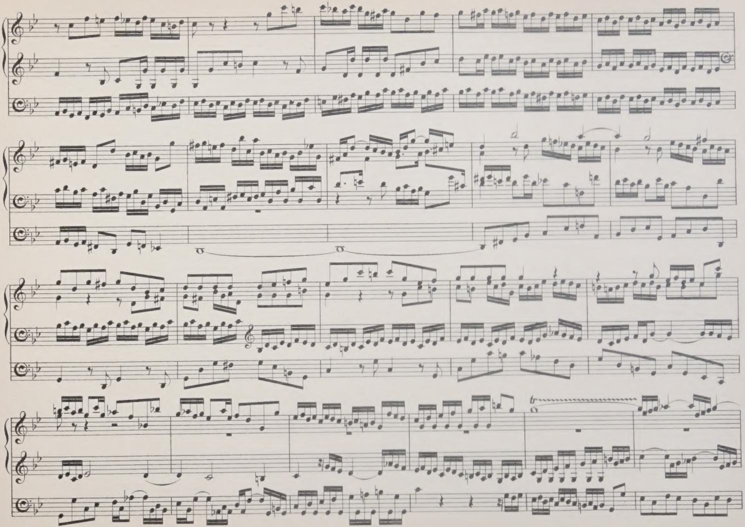
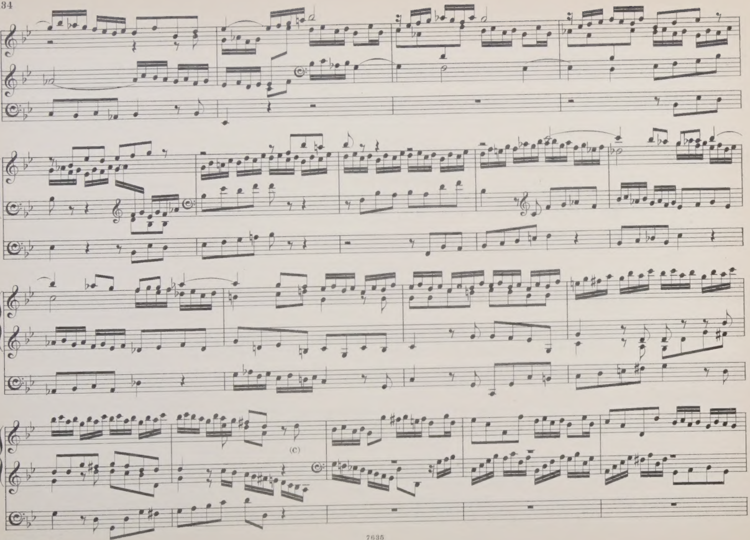
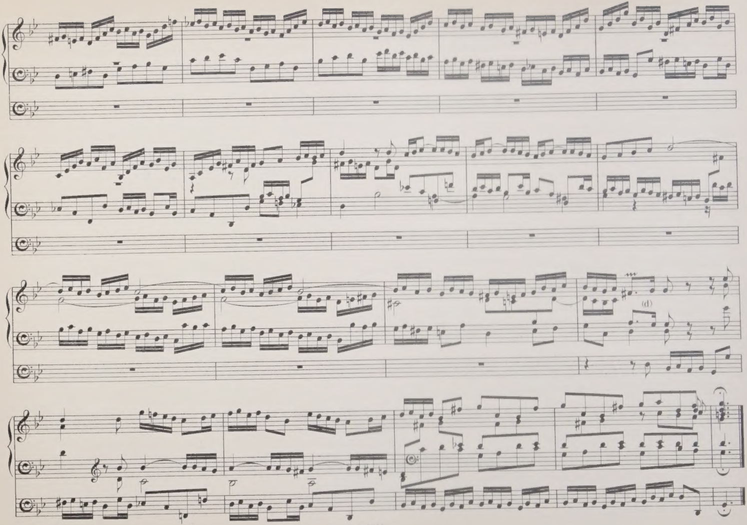


(b) G^t to 15th





(c) crescendo.



(d) Full Gt. and Ped.

Original Compositions for the Organ

BY

HENRY SMART

No.		s.	d.
1.	CHORAL WITH VARIATIONS	1	6
2	TWO TRIOS	1	6
3.	GRAND SOLEMN MARCH IN E FLAT	2	0
4.	ANDANTE. No. 1, IN G MAJOR	1	6
5.	ANDANTE. No. 2, IN A MAJOR	1	6
6.	ANDANTE. No. 3, IN E MINOR	1	6
7.	SIX SHORT AND EASY PIECES. Nos. 1 AND 2	1	6
8.	Do. Do. " 3 AND 4	1	6
9.	Do. Do. " 5 AND 6	1	6
10.	AIR WITH VARIATIONS & FINALE FUGATO	3	0
11.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. Nos. 1 TO 4	2	6
12.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. Nos. 5 TO 8	2	0
13.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. Nos. 9 TO 12	2	6
14.	PRELUDE IN A AND POSTLUDE IN C	1	0
15.	PRELUDE IN E FLAT INTRODUCTORY VOLUNTARY IN B FLAT ANDANTE GRAZIOSO	1	6
16.	POSTLUDE IN D	1	6
17.	TWELVE SHORT INTERLUDES	1	6
18.	MARCH IN G	1	0
19.	EASY PRELUDES. No. 1, IN F; No. 2, IN G	1	0
20.	MINUET IN C	1	6
21.	FESTIVE MARCH IN D	1	6
22.	POSTLUDE IN E FLAT	1	6

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NOVELLO, EWER AND CO., NEW YORK.

THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Book IX.—Preludes, Fugues, and Trio. Price 3s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PREFACE.

THE following remarks are submitted to elucidate a few points in the present book.

TOCCATA AND FUGUE IN C MAJOR. This composition is unique among Bach's Organ Music, as the intermediate *Adagio* has no counterpart in the whole of the master's organ writings. The following account from Spitta will interest the student. "The 'Toccata' begins with a freely designed Prelude; an ornate flow of running passages on the manual closing with a long Pedal solo, foreshadowing the two principal motives of the main subject. One of these is the more melodic; the other, as was usual, the more ornate. The movement is developed in alternation between them; deviating completely from the ordinary type of Toccata and Prelude, it is altogether Concerto-like, but without doing violence to the conditions of organ music. It is plain that here we have no mere imitation but a masterly adaptation of another class of artistic work. The Adagio in A minor consists of a very beautiful unbroken *cantabile*, with a perfectly homophonic accompaniment, a piece that has no fellow in any other of Bach's works, and in which we, nevertheless, feel irresistibly that, though in this particular instance the whole work has been composed expressly for the Organ, the general style of treatment is not of the very essence and nature of the Organ. The Pedal figure, in intervals of octaves, carried throughout, and the chords of the accompaniment, which were to have a manual with soft stops to themselves, remind us too vividly of an *Adagio* solo with cembalo accompaniment. An Organ recitative leads to eight bars of harmonic progression in Buxtehude's manner; the last subject consists of a quick Fugue in 6-8 time, which in its theme, with bold effects of pauses with contrapuntal passages inserted in them, strongly reminds us of the great Fugue in D major."[*] The foregoing remarks suggest a treatment of the *Adagio* somewhat different to that we have indicated, as we have rendered the responsive phrases with contrasted qualities of tone, so the performer may, if he pleases, play the *unbroken cantabile* on one stop, say an orchestral oboe, with good effect.

PRELUDE AND FUGUE, D MINOR. The Prelude is for manuals alone; the Fugue is an arrangement of the Fugue which closes the Sonata for violin solo in G minor. The composition is so natural and well suited for the Organ in its arranged and transposed form, that it is difficult to realize that it was originally written for quite other conditions of performance. Griepenkerl appears to speak of the violin form of the Fugue as being an arrangement of the Organ Fugue, but we think the weight of evidence is decidedly in favour of the other hypothesis, and Spitta points out that nearly all Bach's solo violin works were utilized by Bach for keyboard purposes. See Spitta, Vol. II., p. 80.

PRELUDE AND FUGUE, C MAJOR. This is known as one of *the* six great Preludes and Fugues: it is among Bach's later works and belongs to the Leipzig period. The Prelude is almost of a pastoral character and suggests simple and natural but varied treatment. In bar thirty first appears a figure (foreshadowed, however, in the preceding bar) of which large use is subsequently made, see bars 34, 38, &c., also bars 62, 66, &c. The Fugue is remarkable for the reserve that holds back the entry of the Pedal until the forty-ninth bar, where it appears with the subject by augmentation with which is combined direct and inverted forms of the theme.

FANTASIA IN G MAJOR. The real interest of this Fantasia is the majestic *Grave* in five parts, but judiciously treated the first and last parts contribute greatly by contrast to enhance the effect of this composition. The *crescendo* suggested at bar 13, page 173, should reach its climax on the final chord of the same page. The section commencing page 174 seems to demand a strong but not too obtrusive Pedal. It is difficult to account for the B below the Pedal compass at bar 26, p. 171, but fortunately the substitution of the octave above the written note will in no way injure the effect.

TOCCATA AND FUGUE, F MAJOR. The leading idea is worked on strict canon for thirty-seven bars and afterwards in free imitation for sixteen bars; next follows a long Pedal solo and the canonic theme and treatment is resumed with reversed order of entry, and in another key. This is in turn followed by another enunciation of the Pedal solo. In the second bar of page 181 appears a second motive of which large use is made until the resumption of the first idea now in D minor, bar 10, page 182. The second idea becomes again prominent in bar 6, page 183, and prevails until bar 15, page 184. The further course of this gorgeous composition can be easily traced. Deviations from Griepenkerl's text are always according to the suggestion of the Bach Society Edition, but we have not in every case felt able to accept the suggestions of that Edition. For example, in bar 16, page 184, the Bach Society Edition reads G as the last quaver in the treble, but it does not appear to us to be justified by the immediate context. In bar 16, page 190, we have ventured to add a *tr.* at the close of the third entry of the fugal theme. It is to be recognised that there is room for wide difference of opinion in the treatment of this, and, indeed, of all these works. The specific treatment of the Toccata indicated was especially suggested by a vivid recollection of a performance of the work, instrumented for a full orchestra by Eisler (produced at one of Sir C. Hallé's Concerts, at Manchester), particularly the treatment of the Pedal in the few last bars of page 180, and again at page 189, where the crotchet is given first in one octave and then in another. The treatment indicated should make these points most effective. Many no doubt may prefer a more level treatment of the whole work, and, even so, it scarcely loses in effect, so interestingly grand and majestic is the composition.

J. F. B.
J. H.

March, 1890.

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[*] See Spitta's "Life of Bach," Vol. I., page 148.

SUGGESTED METRONOMIC RATE.

Toccata in C ... page 137 ... ♩ = 54.

Adagio ... page 142 ... ♪ = 72.

Grave ... page 143 ... ♩ = 52.

Fugue ... page 144 ... ♪ = 120.

Prelude D minor, page 150 ... ♩ = 72.

Fugue D minor, page 151 ... ♩ = 80.

Prelude C ... page 156 ... ♪ = 132.

Fugue C ... page 162 ... ♩ = 60.

Fantasia G 12/8 page 168 ... ♩. = 66.

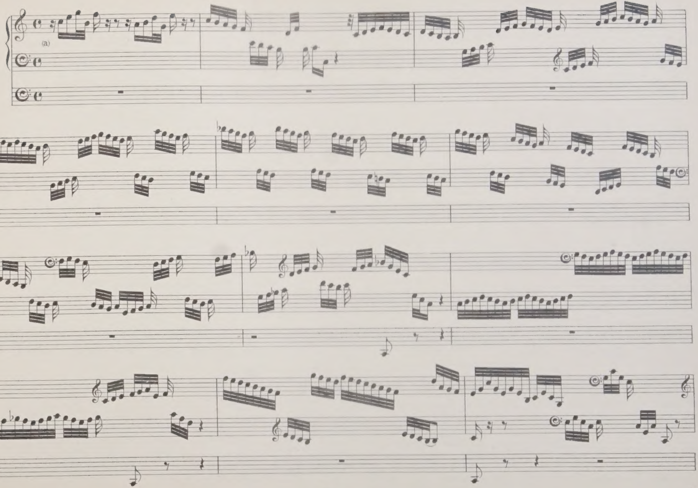
Grave G ... page 170 ... ♩ = 60.

Fantasia G ... page 174 ... ♪ = 76.

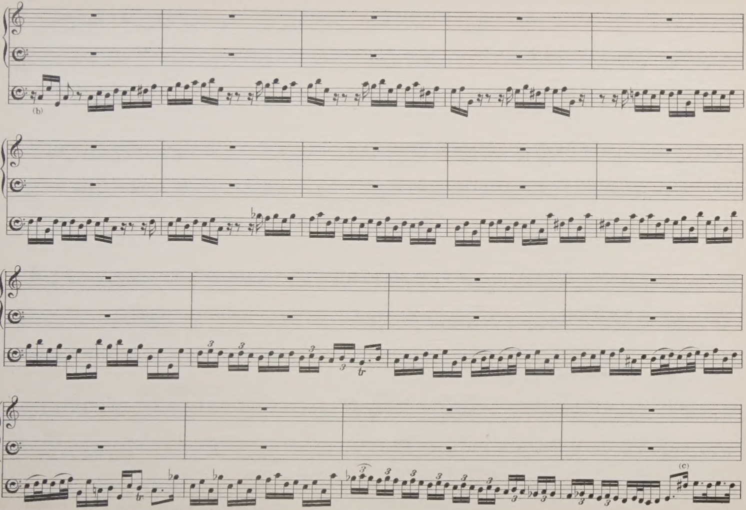
Toccata F ... page 176 ... ♪ = 120.

Fugue F ... page 190 ... 𝅗𝅥 = 69.

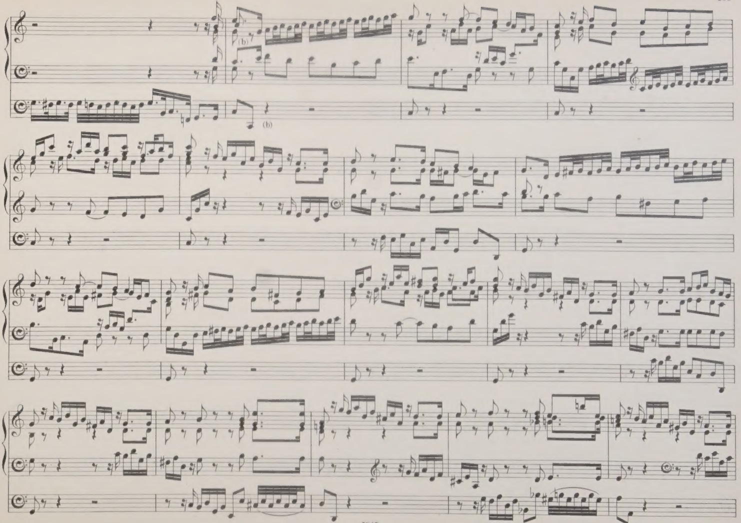
TOCCATA AND FUGUE IN C MAJOR.

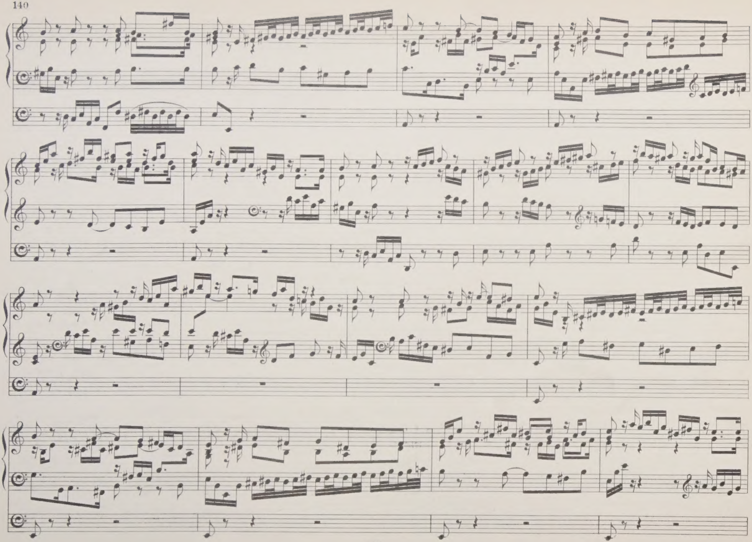


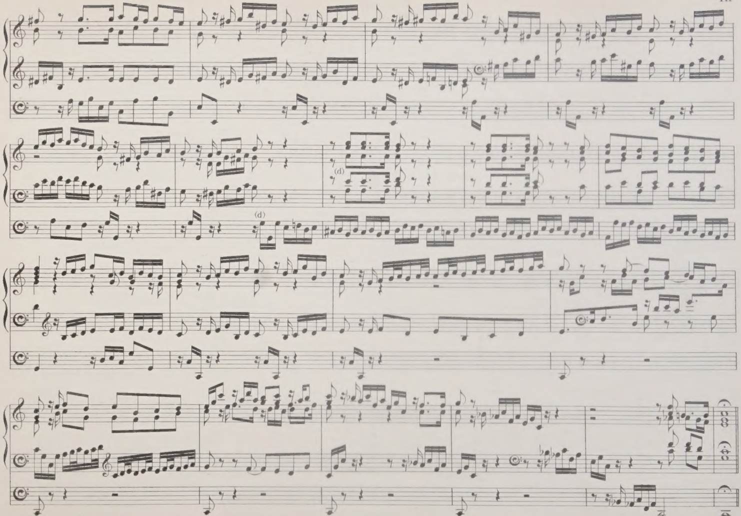
(a) Full Swell closed.



(b) Ped. 16. 8 & 4 f^t (without reeds) Coupled to G^t to Prin. (c) cres: to full Ped. 8 G^t

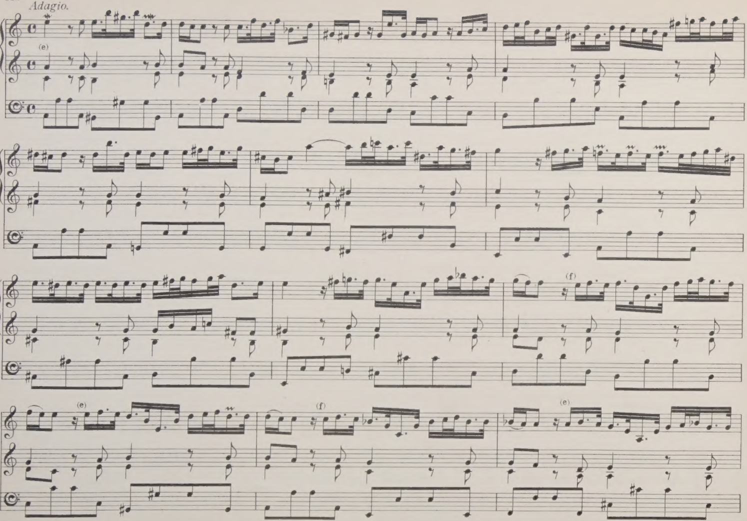

(b)
(b)



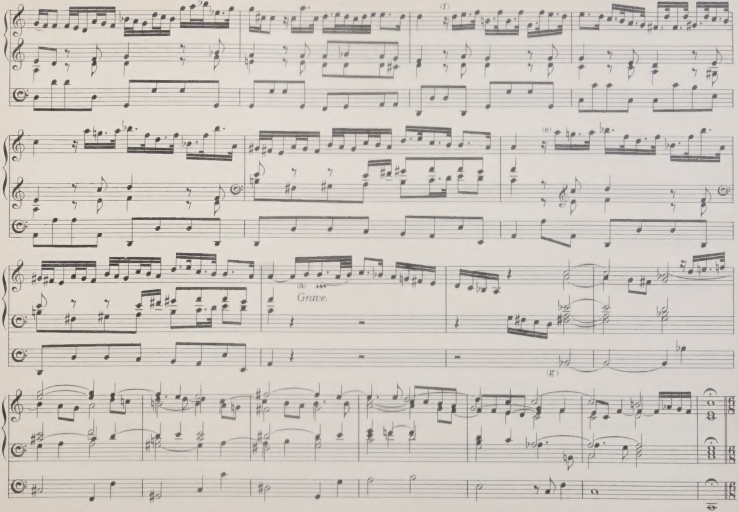


(d) Full Ped. & Gt.

Adagio.

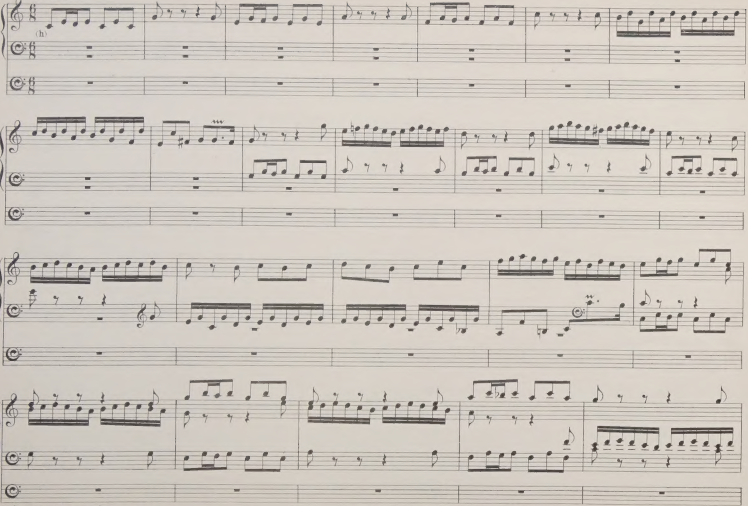


(e) R.H. Orchestral Oboe. L.H. Sw. soft 8 ft. Ped. soft 16 & 8 ft. (f) Hohl Flute choir.

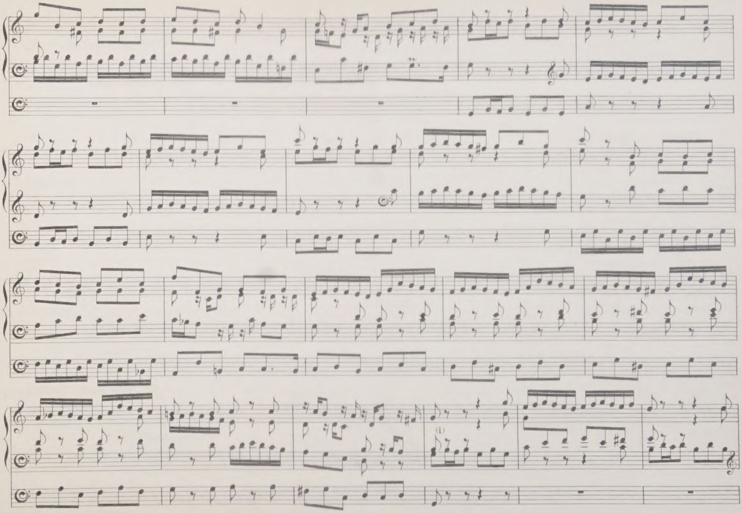


(g) Ped. add 16 ft. Open.

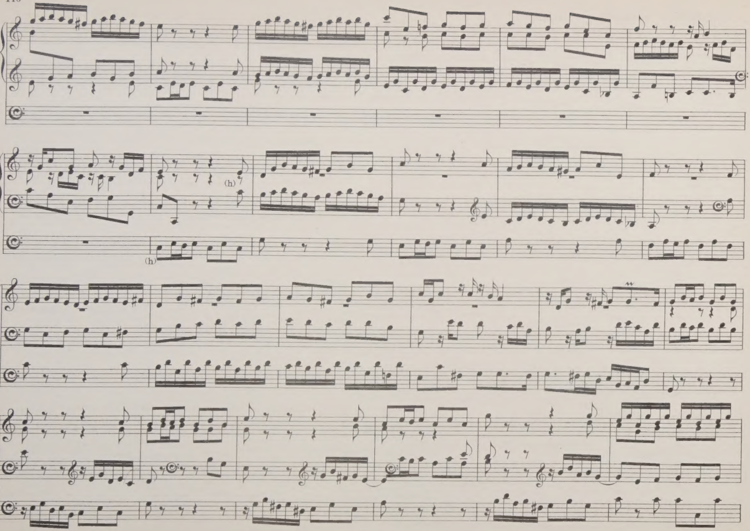
FUGUE.

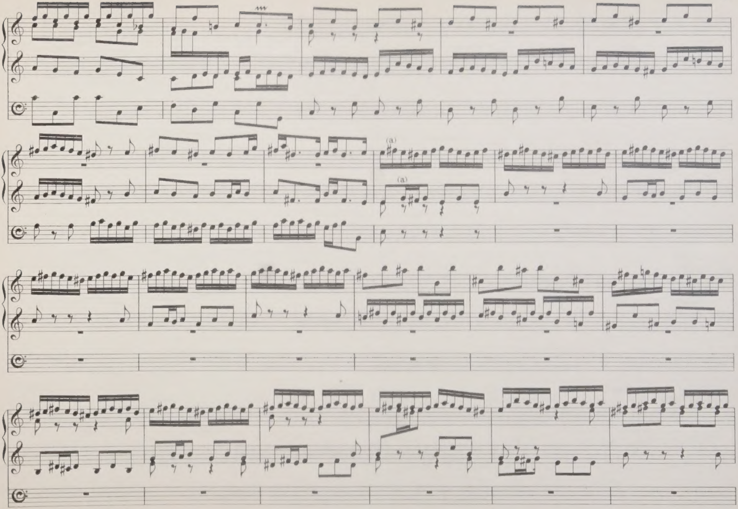


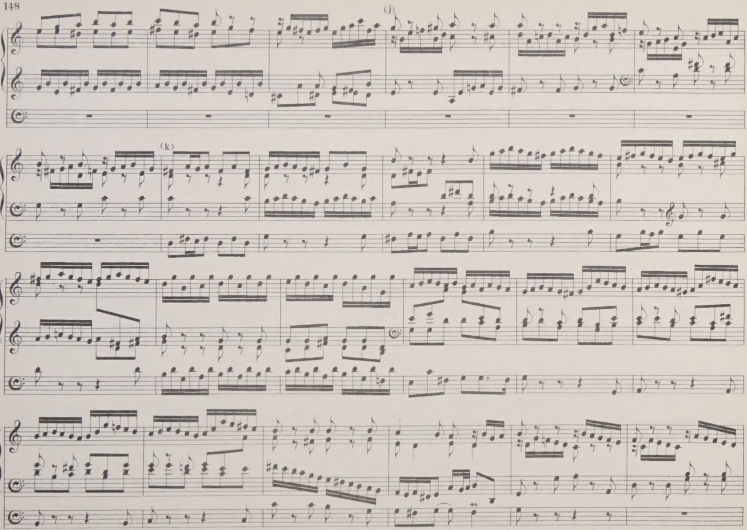
(h) Gt. to 15th & Ped. to 4 ft. without reeds.



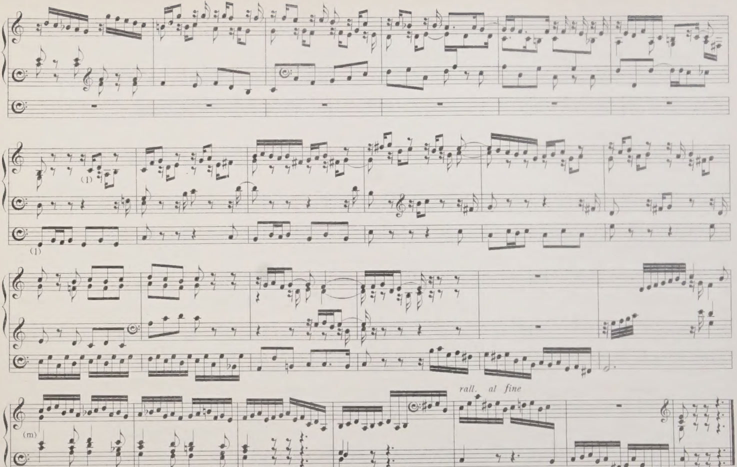
(i) Choir soft 8 & 4 ft


(h)
(h)


(a)
(a)



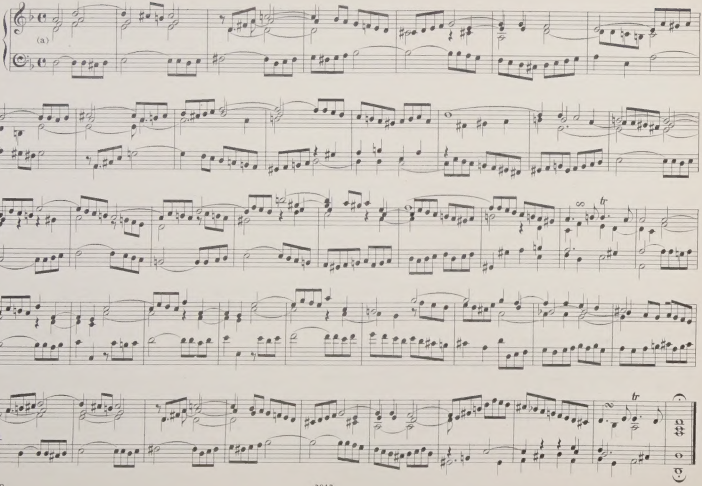
(j) cresc. Sw. (k) G! to 15 with Sw. coupled & fixed open.



(1)
(1)
(m)
rall. al fine

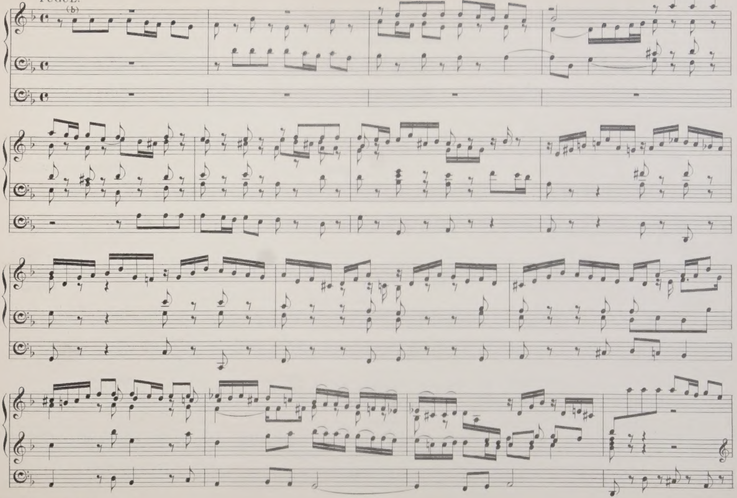
(1) Full Ped. & G! (m) close Sw. & reduce G! gradually to Diap.ns

PRELUDE AND FUGUE IN D MINOR.

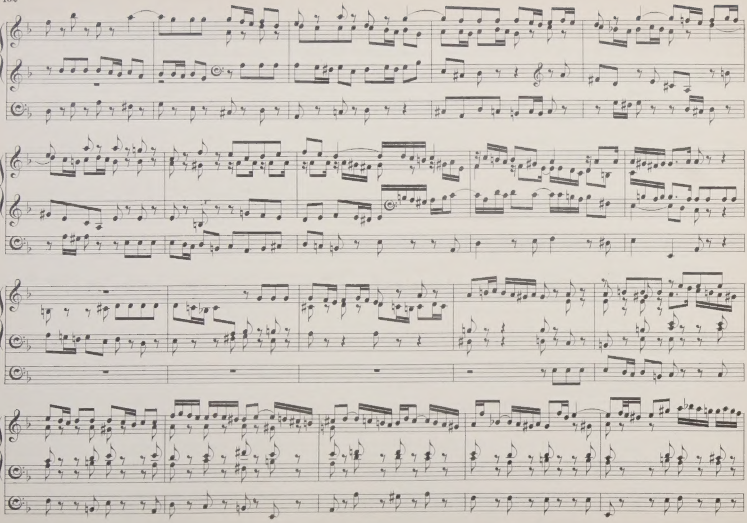


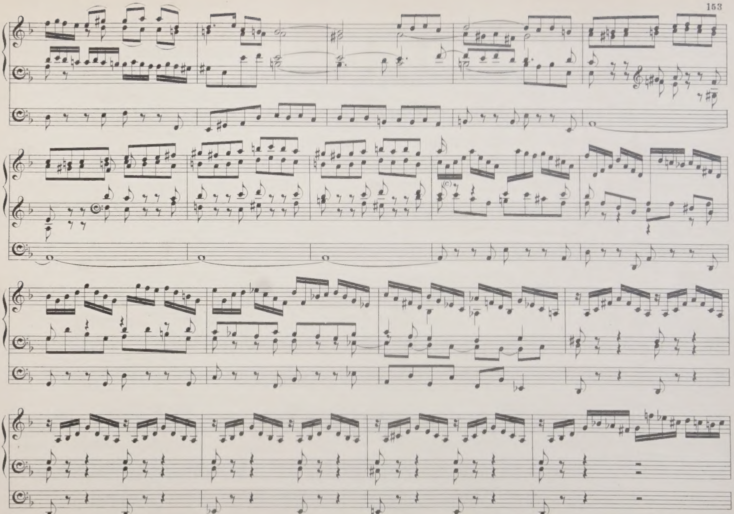
(a) Gt. Diap.

FUGUE.

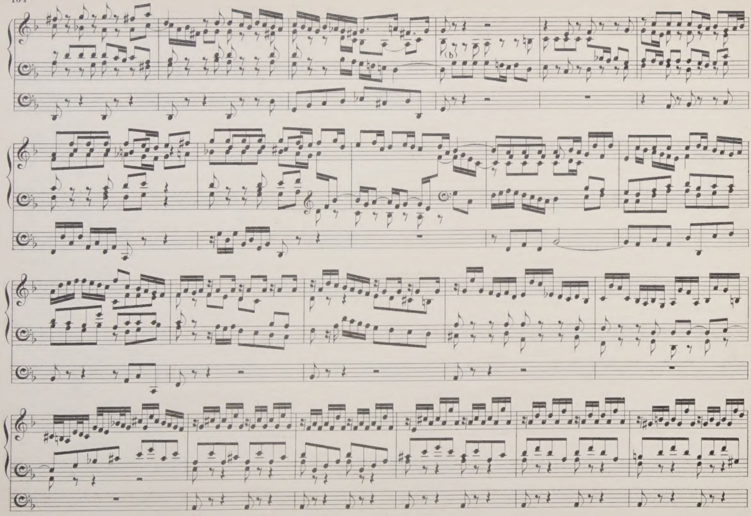


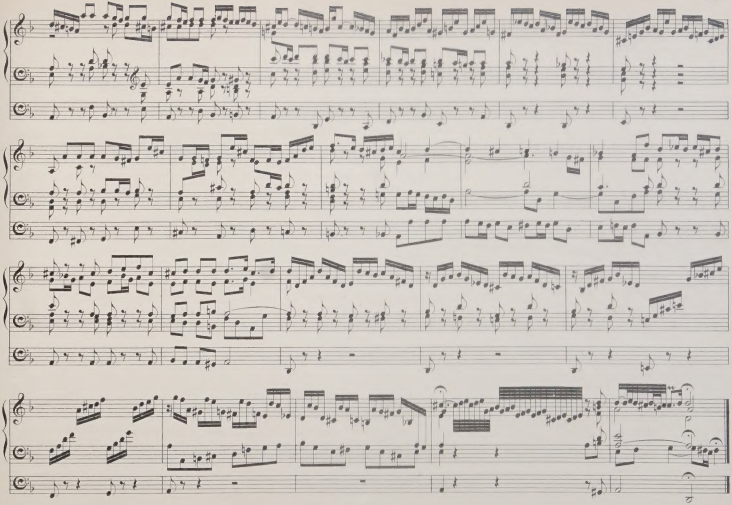
(b) G! Diap. & Princ. Ped. 16 & 8



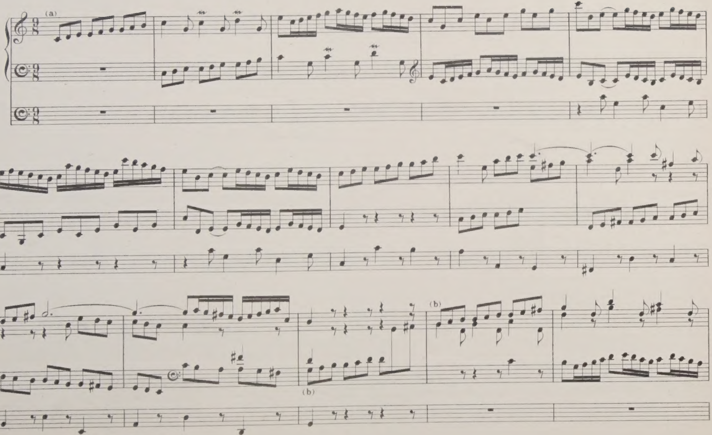


(c) Sw. or Ch. soft 8 ft. & 4 ft.

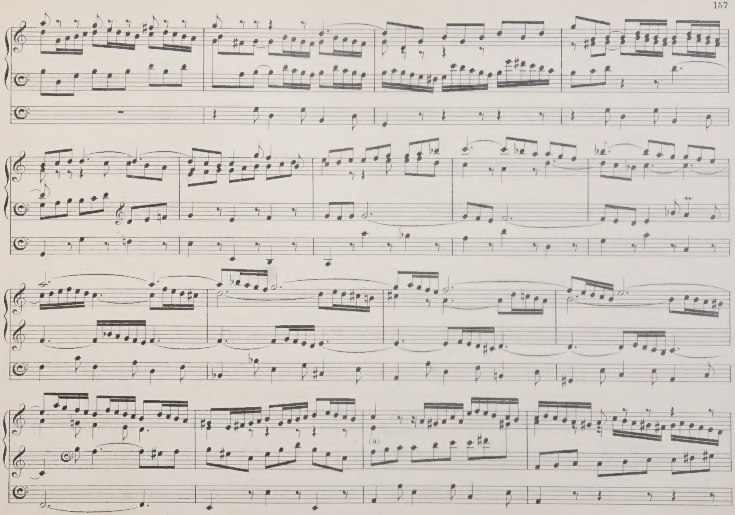


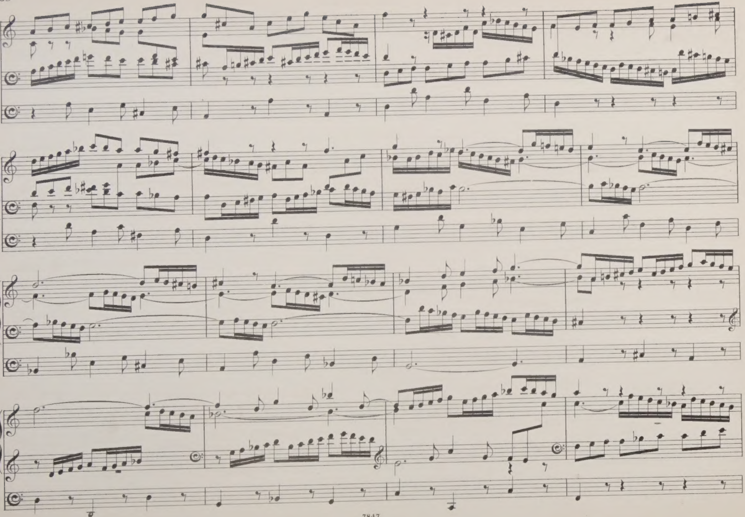


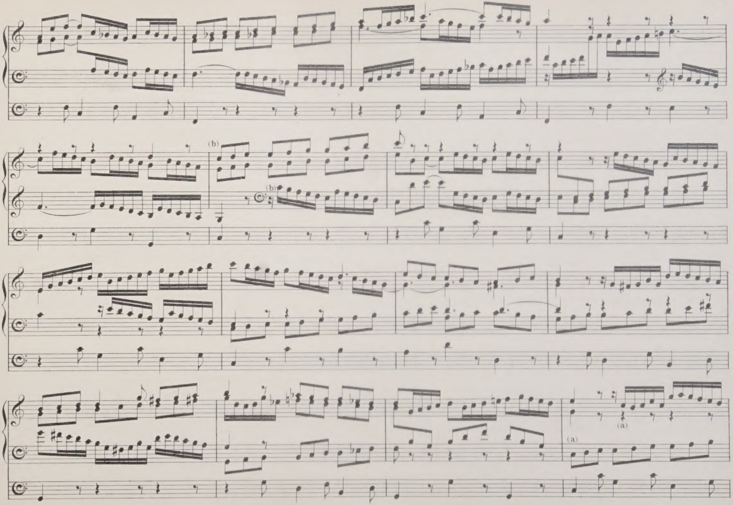
PRELUDE AND FUGUE IN C MAJOR.

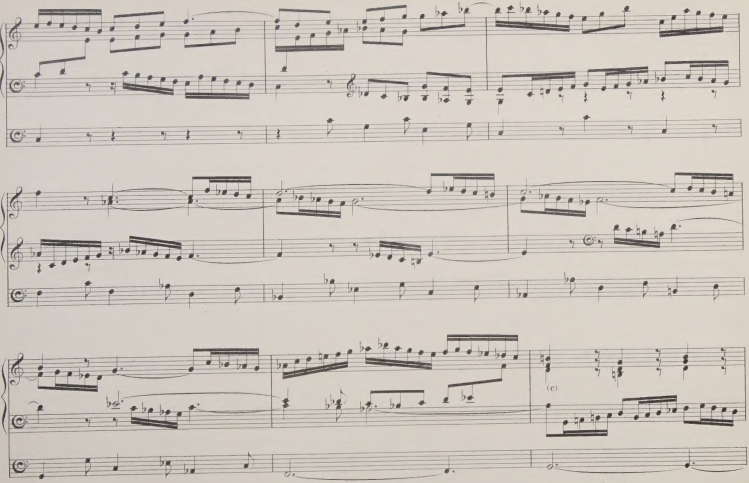


(a) Sw. Diap. Princ. & soft Reed Ped. 16 & 8 f!
(b) Ch. soft 8 & 4 f!

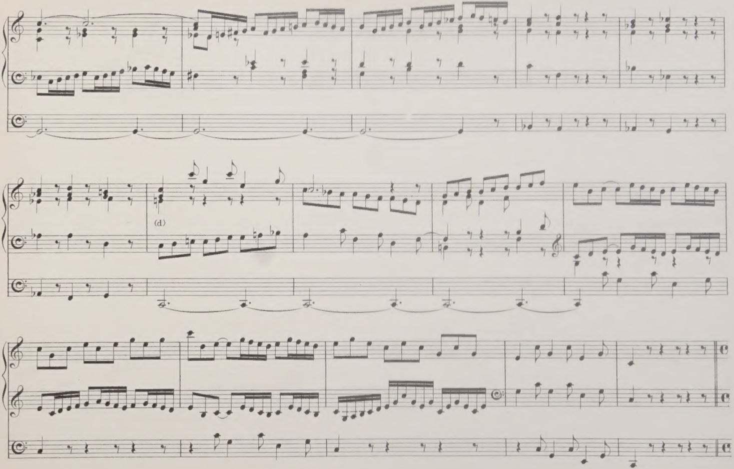

(a)




(b)
(b)
(a)
(a)

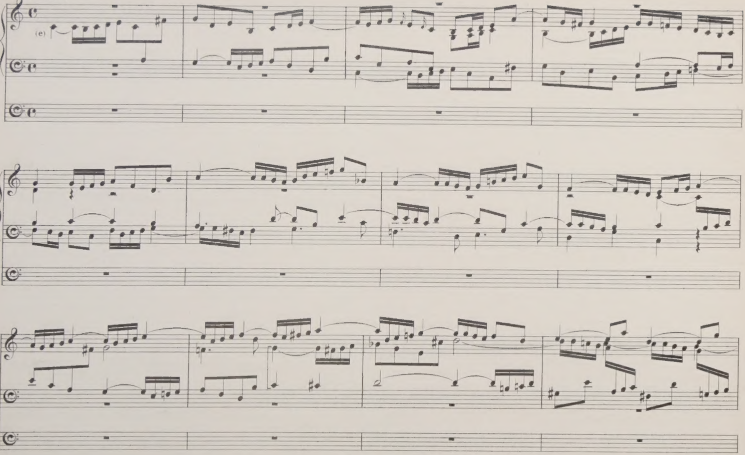


(c) cres:

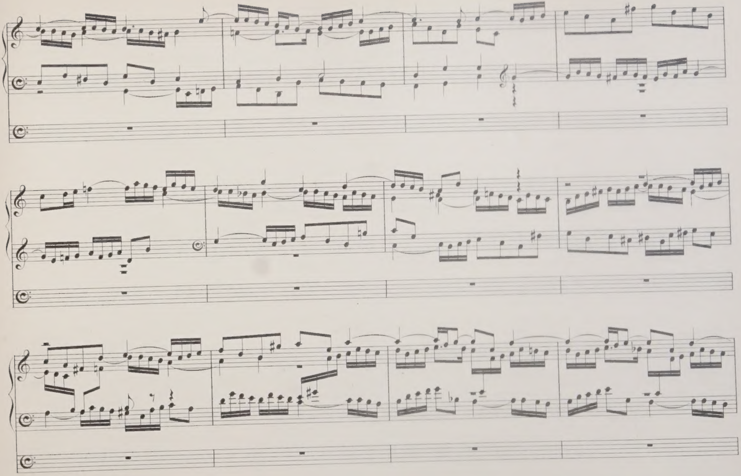


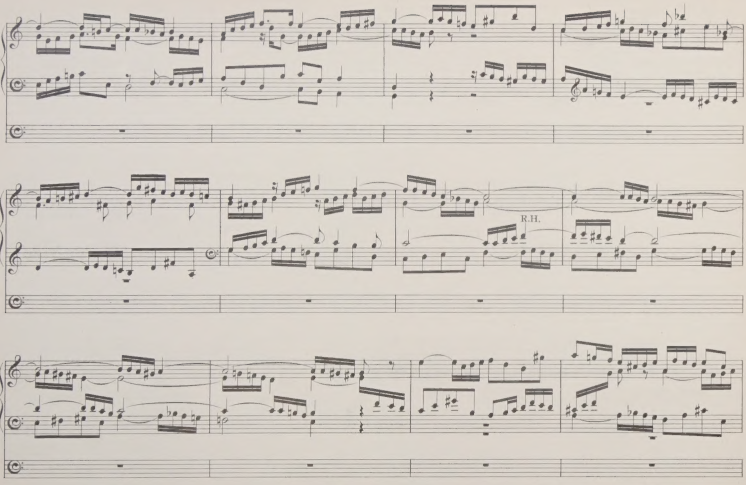
(d) dim:

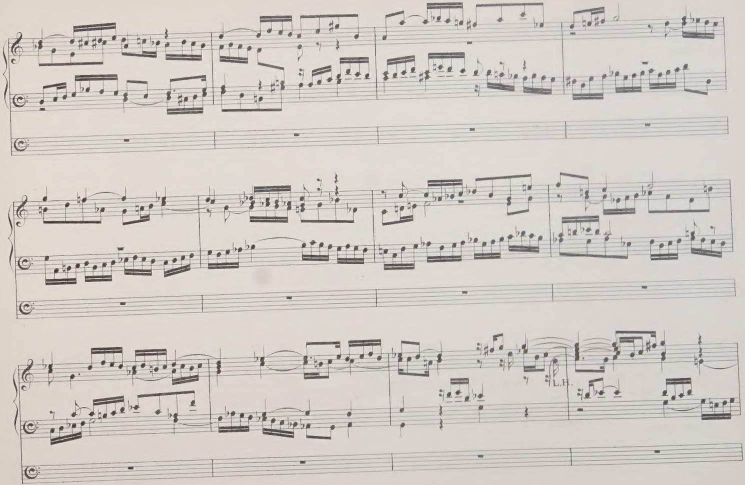
FUGUE.

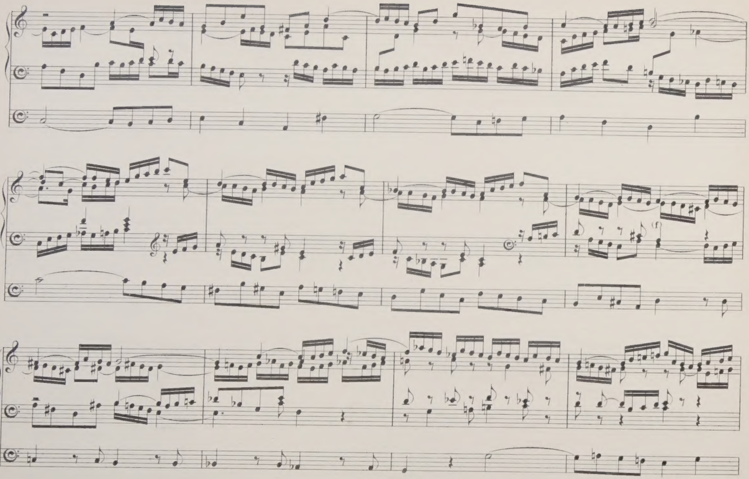


(e) G! Diap. & Princ. Ped. 16 & 8 f!

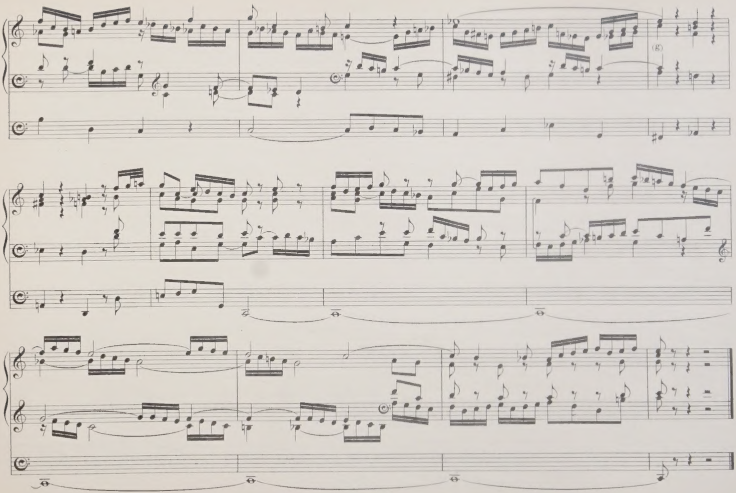



R.H.

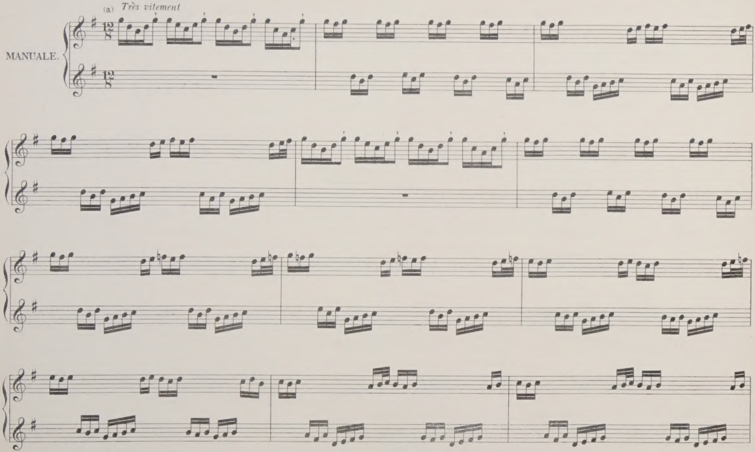

L.H.



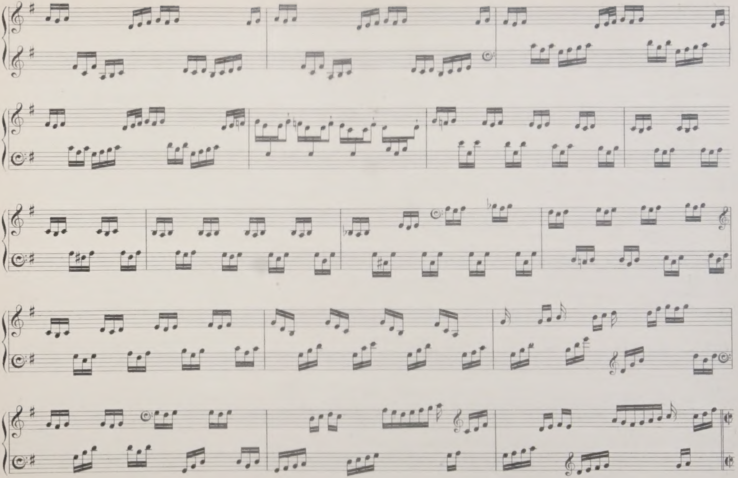
(f) cres: reaching climax at (g)


(g)

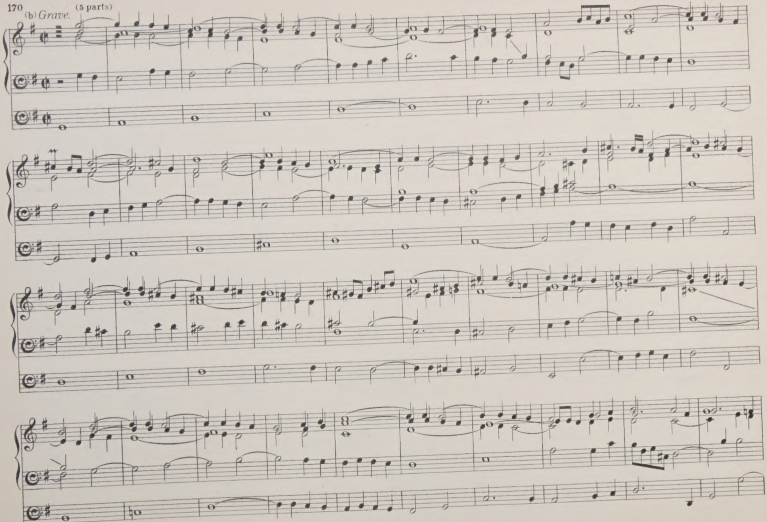
FANTASIA.


(a) Très vitement
MANUALE.

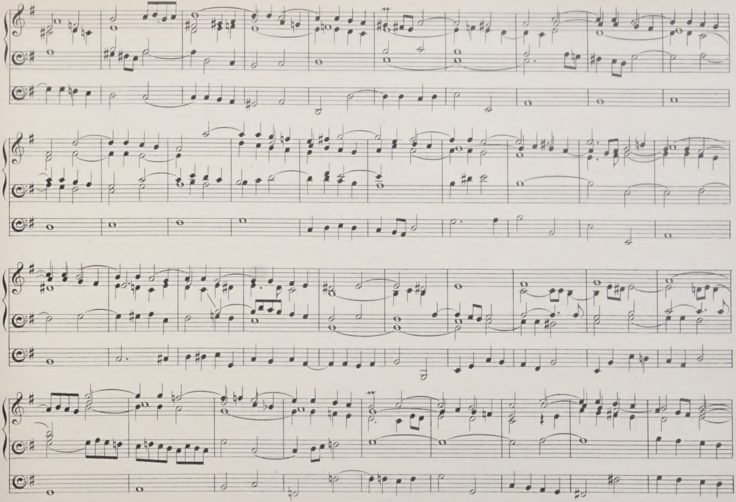
(a) Soft 8 & 4 f.t Choir.

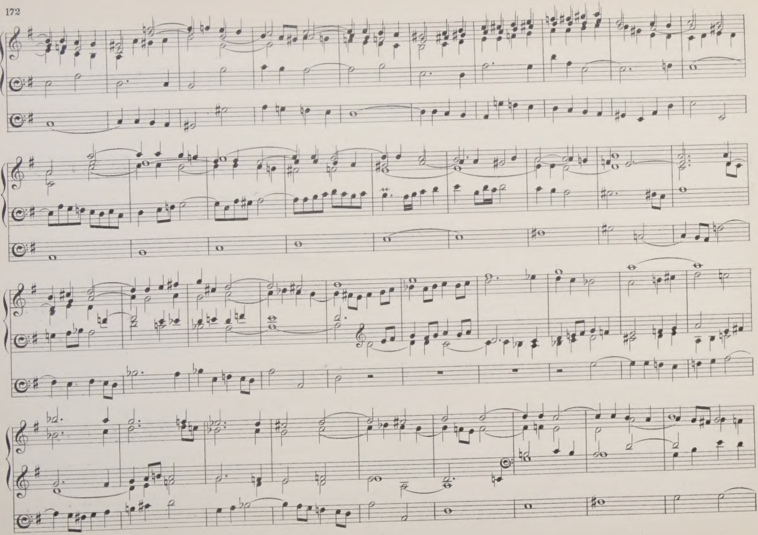


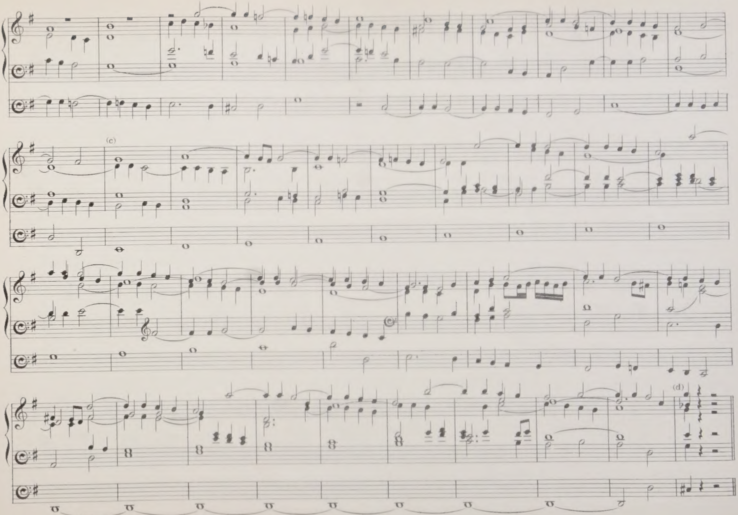
170 (b) *Grave.* (5 parts)



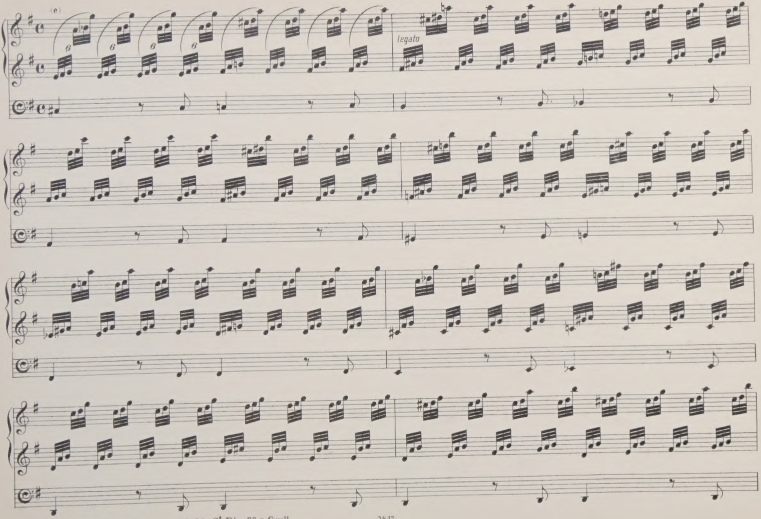
ft. without reeds.



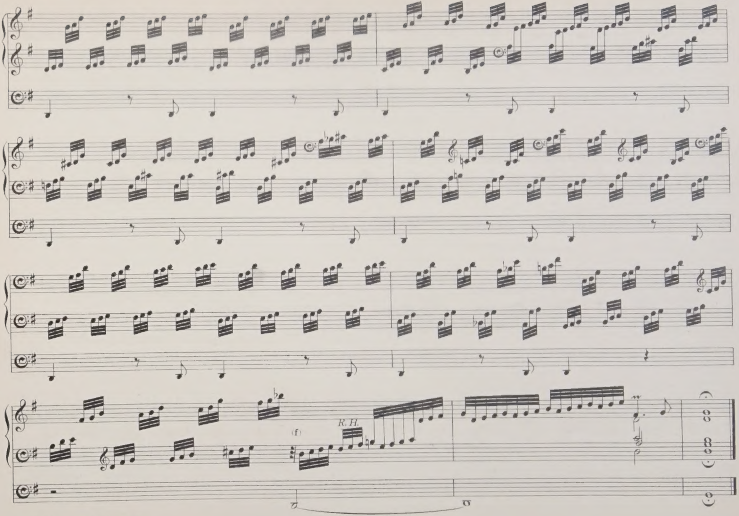




(c) From this bar a gradual crescendo up to climax on (d)

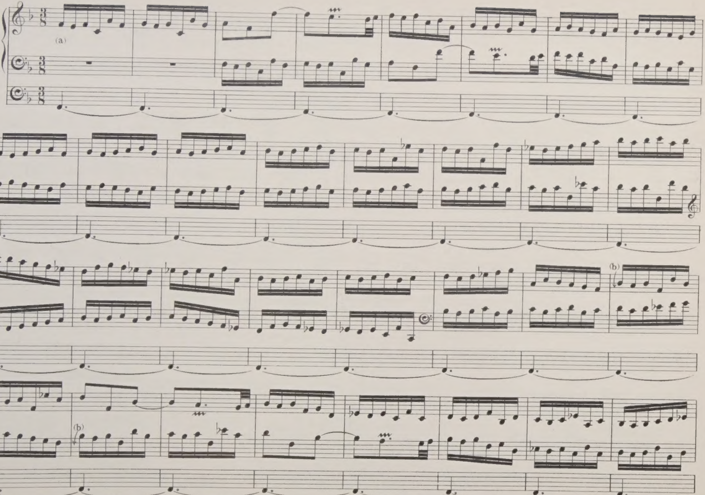

(e)
6
6
6
6
legato

(e) Full Swell. Ped. without reeds, coupled to Gt Diapns & Swell.



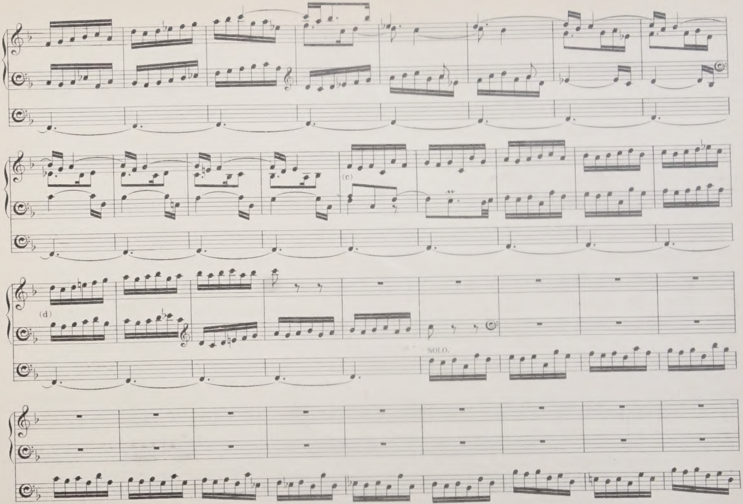
(f) Gt Diap. coupled to Swell.

TOCCATA AND FUGUE IN F.

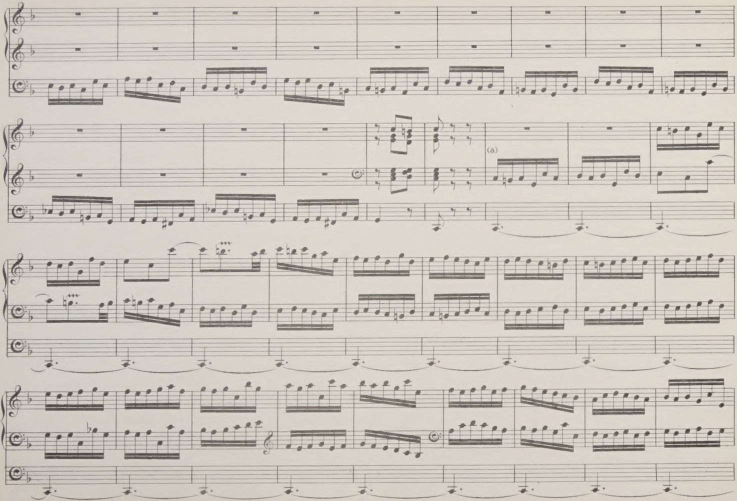


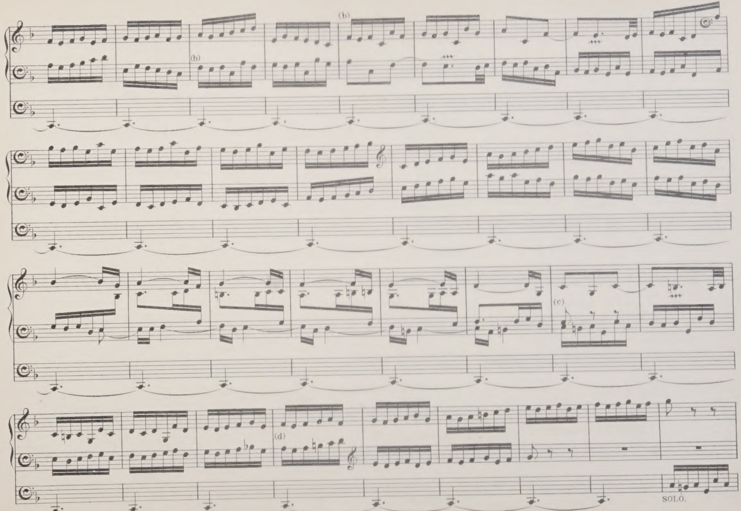
(a) Full Swell closed. Ped. 32. 16.8ft. (without reeds) Coupled to Sw.

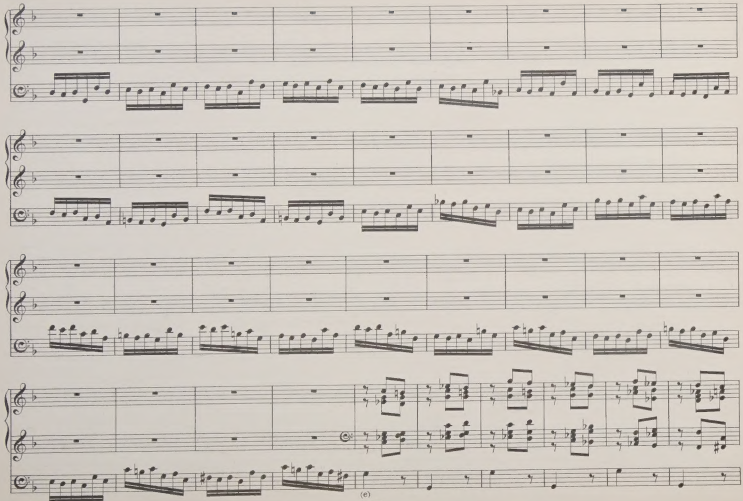
(b) Gt. to Prin. coupled to Sw.



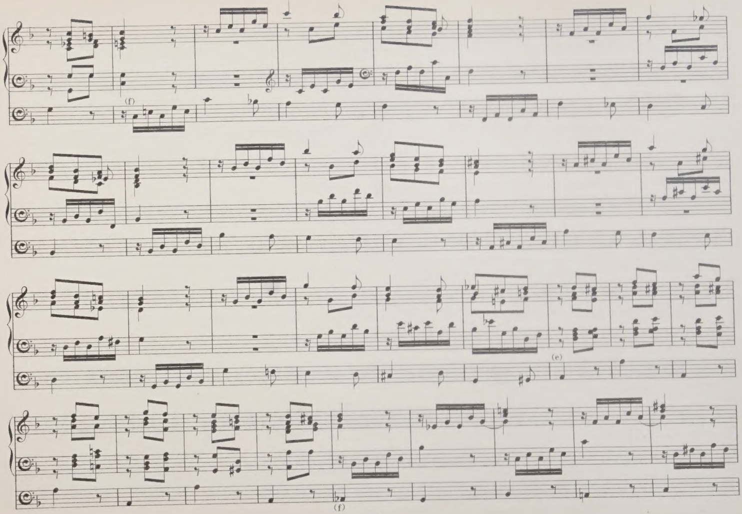
(c) G^t. to 15^th (d) cres. to Full G^t. Ped. coupled to G^t. at Solo.


(a)

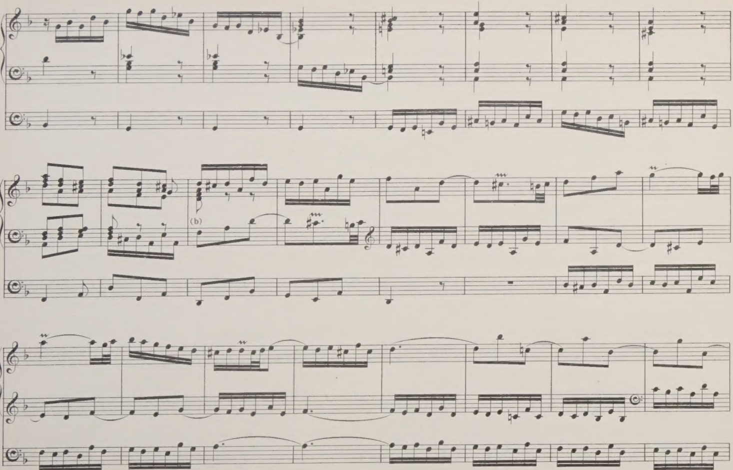

(b)
(b)
(c)
(d)
SOLO.

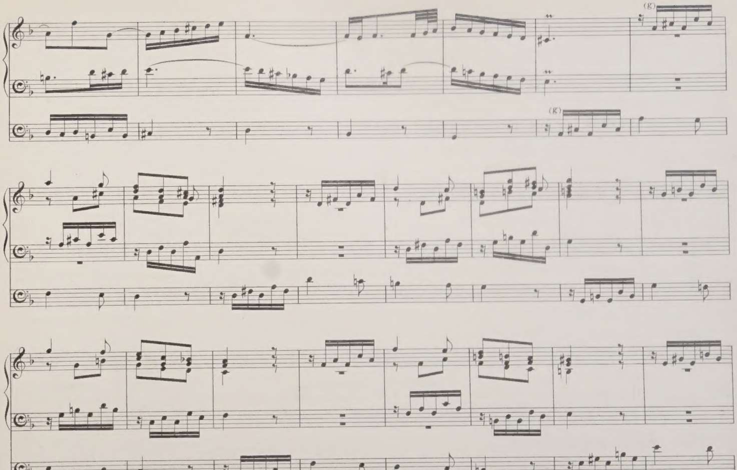


(e) Couple Solo Tuba to Ped.

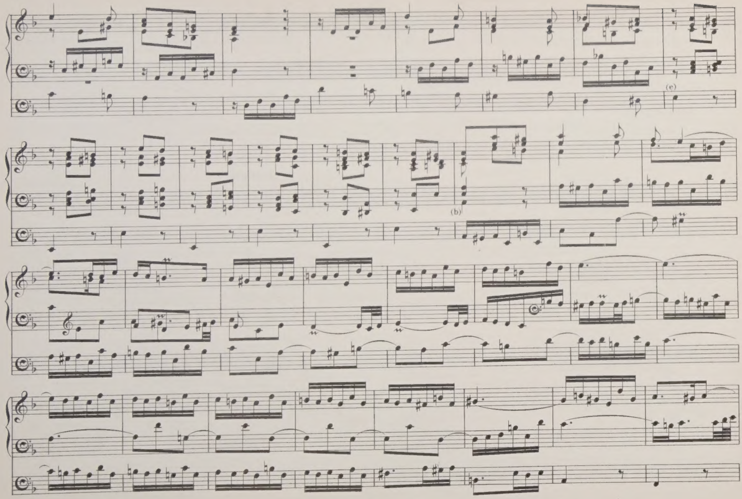


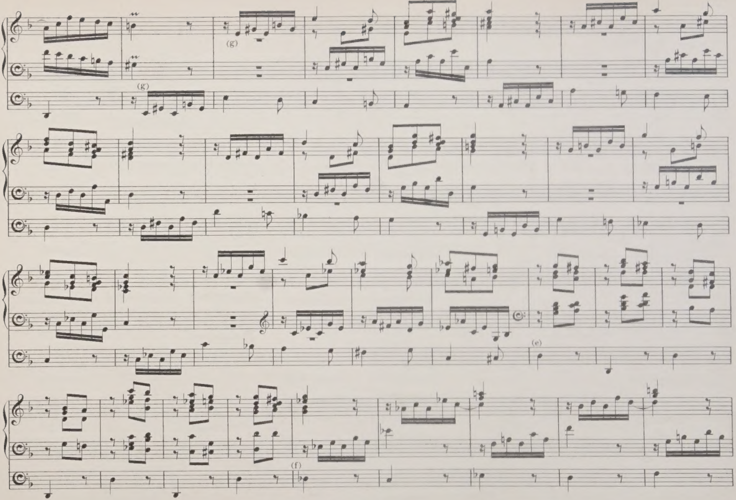
(f) Tuba off.

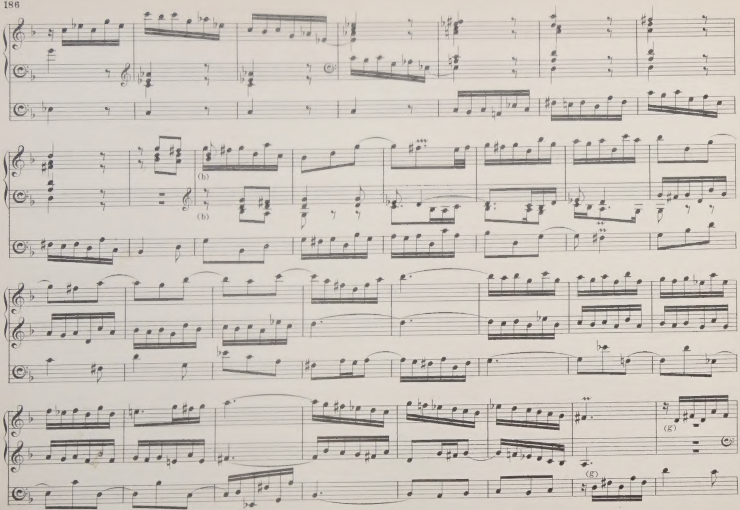

(b)

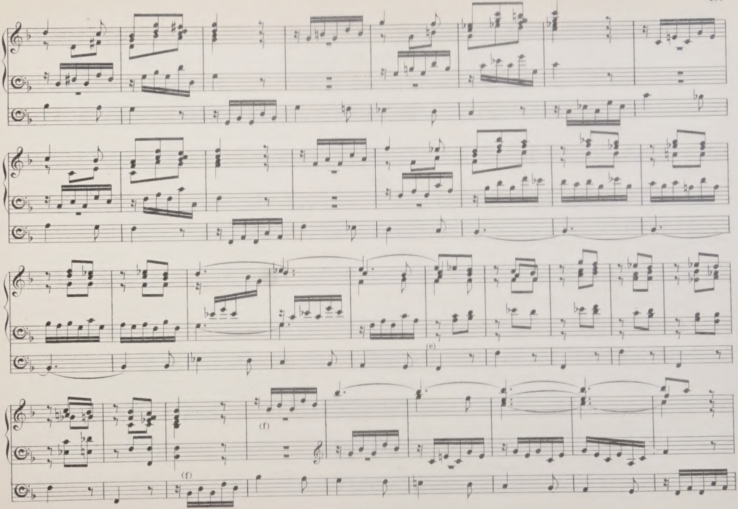


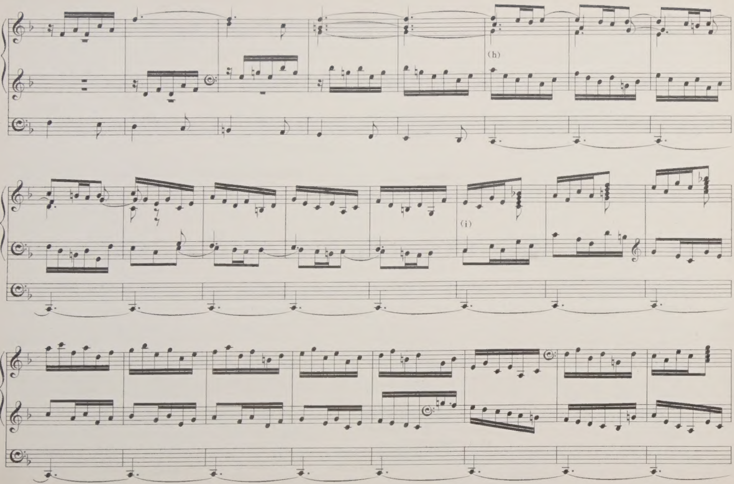
(g) Full Ped. & G!


(c)
(b)

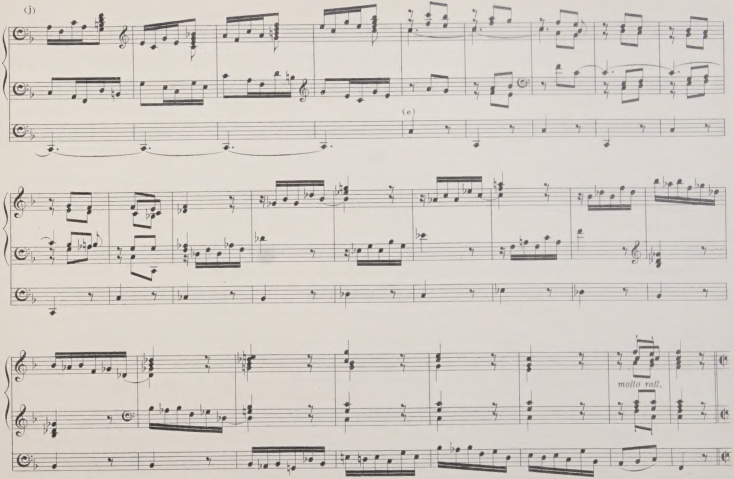

(g)
(g)
(e)
(f)


(b)
(b)
(g)
(g)


(e)
(f)
(f)

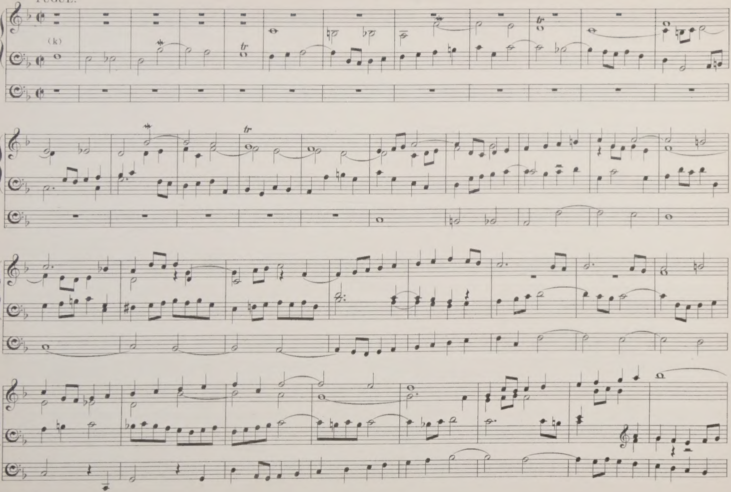


(h) reduce G^t (i) cresc. to Full G^t

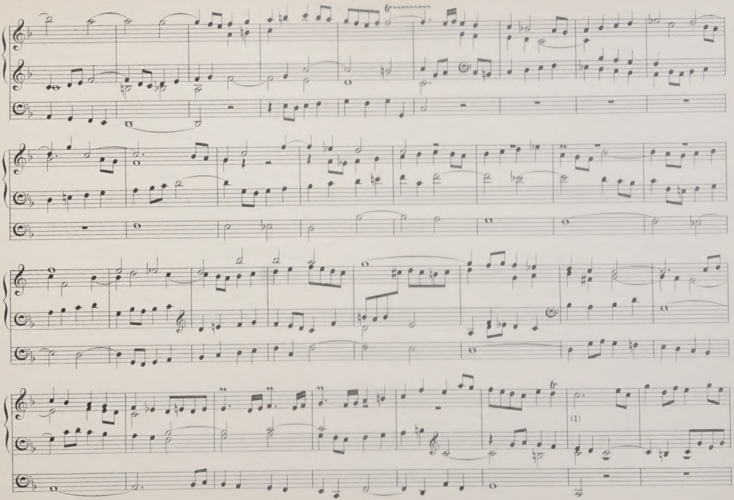

(j)
(e)
molto rall.

(j) cresc. G^{t}

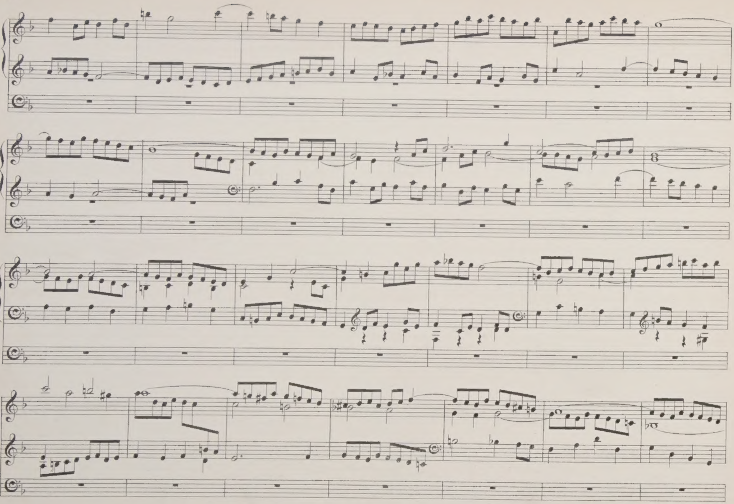
FUGUE.

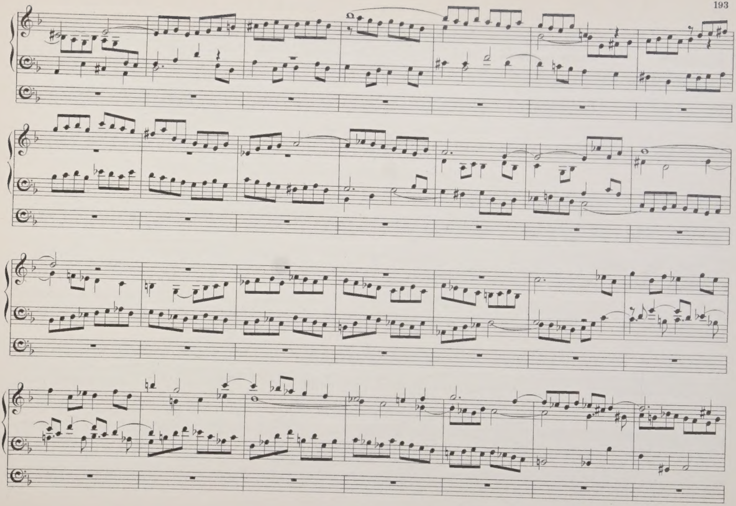


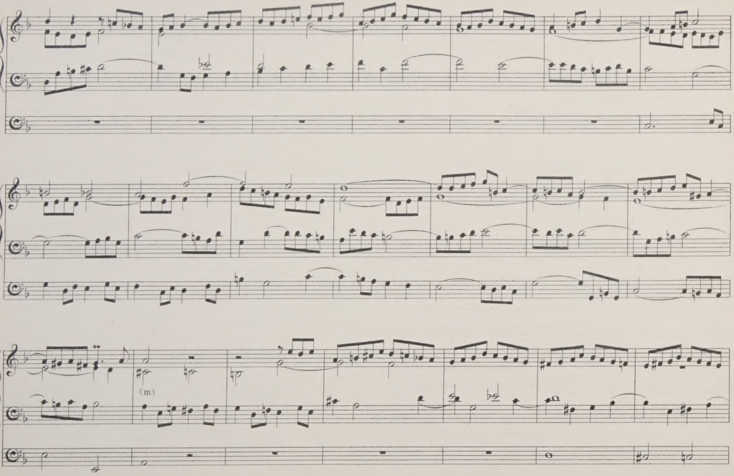
(k) G! Diap.



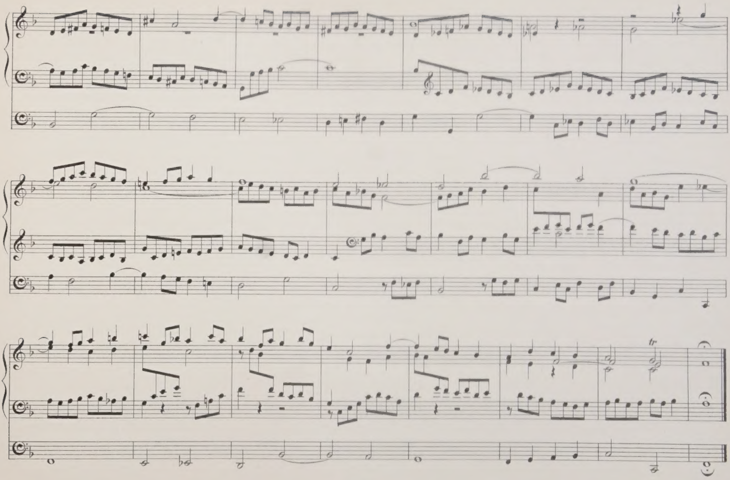
(1) add Prin.







(m) From this point gradually cresc. to Full Organ.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THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Book X.—Toccata, Preludes, and Fugues. Price 3s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PREFACE.

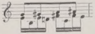
THE following works are included in this Book: Toccata and Fugue, D minor; Prelude and Fugue, A minor; Passacaglia and Fugue, C minor; Fugue, C minor; Prelude, A minor.

TOCCATA AND FUGUE IN D MINOR.—This is written according to ancient habit without a flat in the signature, and is often marked *Dorico.* It is sometimes described as a Prelude and Fugue (*see* Bach Society Edition), but is more generally known as Toccata and Fugue. The mode of performance as prescribed by the use of the terms "*Oberwerk*" and "*Positiv*" is by Bach. It requires two well contrasted qualities of tone of fairly equal power, as eight and four feet on the Swell (Oberwerk) and eight and four feet on the Choir (Positiv). The Pedal of sixteen and eight feet should be of a prompt and agile character, without being unduly heavy. The Fugue should be performed on the Great Organ with eight and four feet tone and adequate Pedal; working for a climax toward the end. The student will discover that this Fugue is exceptionally rich in imitations in all kinds of intervals.

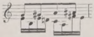
PRELUDE AND FUGUE, A MINOR.—Although this is by no means a work in the first rank of Bach's Compositions, yet it possesses much interest. "The influence of Buxtehude's music," says Spitta,[*] "clung to Bach all his life in certain characteristics of form, but the ideal side of it swiftly disappeared in the mighty flood of Bach's own originality. . . . So that all those compositions which, whether in general plan, or in particular method of expression, show an evident leaning toward the style of Buxtehude may with justice be considered as works of Bach's earliest period, written soon after his return from Lubeck: partly even before his journey thither. For he could not have been previously unacquainted with Buxtehude's works, or what could have induced him to seek his immediate neighbourhood? This Prelude and Fugue in A minor is considered by Spitta as belonging to the early period, when Bach was most directly under the influence of Buxtehude. This particular work he regards as having been merely a reminiscence, and not as a new formation resulting from the assimilation of foreign elements—as if it had been written before Buxtehude's manner had become quite comprehensible, and, as it were, living to the composer; probably, therefore, before 1706, but at Armstadt, as may be judged from the Pedal technique."

"It consists of a short Prelude, two Fugues separated by an Interlude, and a Postlude, which repeats and dilates upon the movement of the Prelude. The second Fugue is not based upon the first, but has an independent theme. Thus what was a strict condition of the Northern Fugue form is here wholly neglected. The composition falls into two sections, and is only superficially rounded off and connected by the repetition of the Prelude. The first theme bears a striking likeness to the models of the Northern masters. With mechanical motion and an absence of all melodic expression, it goes round in its narrow circle, and no rich development makes up, as was usual in their work, for its insignificance. It goes steadily down through four entries of the theme without regard to a fixed number of parts, and then the same method is repeated in a lower position with a close in C major, and so to an end. The second theme has a more individual growth, but strongly inclines to Buxtehude's manner by immediately bringing in a counter-subject which, at some expense of variety, accompanies it throughout its course in simple and double counterpoint. From a little appendage to the theme, which appears first in bar 52, an independent figured passage is afterwards generated which, in detail, as in general features, greatly reminds us of Buxtehude; and with this the fugal movement closes, the chief theme not being heard again."

It must be noted that an evident error in Griepenkerl has been amended in the present edition. Bar 9, p. 211, standing thus in Griepenkerl:



has been on the responsibility of the Editors printed—



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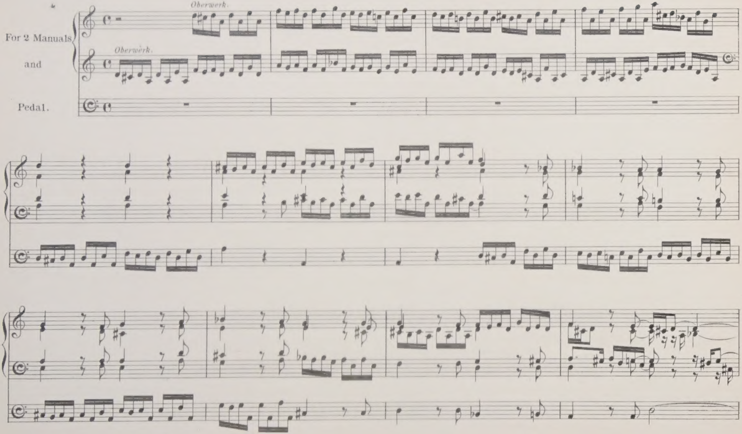
[*] *See* Spitta's "Life of Bach," Vol. I., 319, from which the above is chiefly taken.

TOCCATA AND FUGUE.


*
Oberwerk.
Oberwerk.
For 2 Manuals
and
Pedal.

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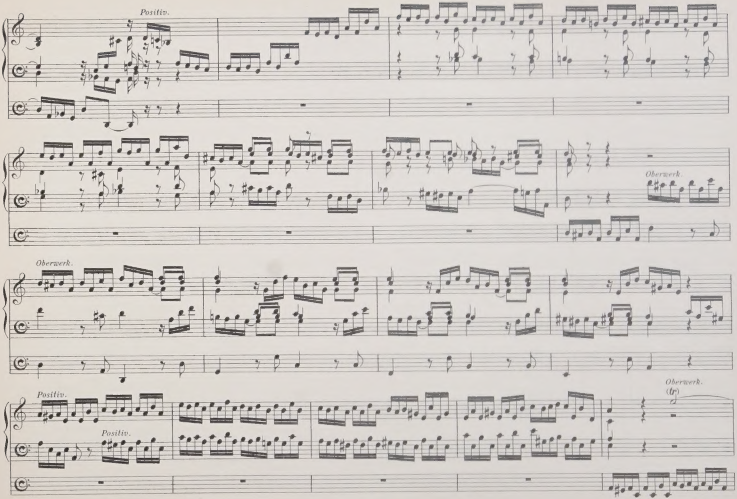
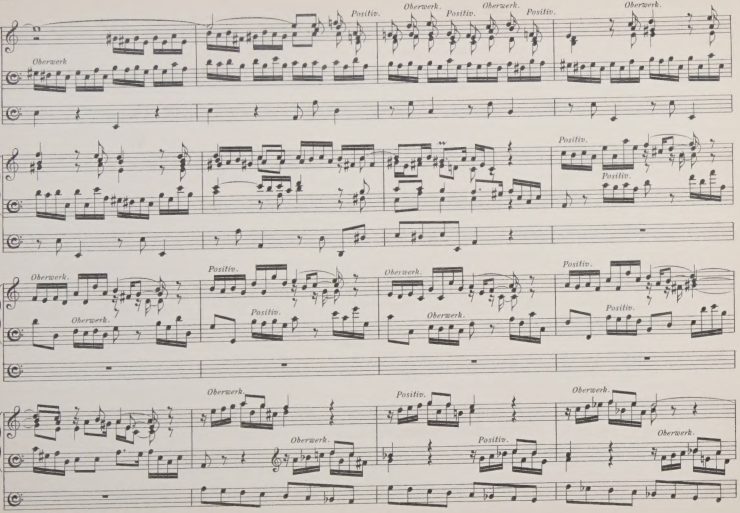
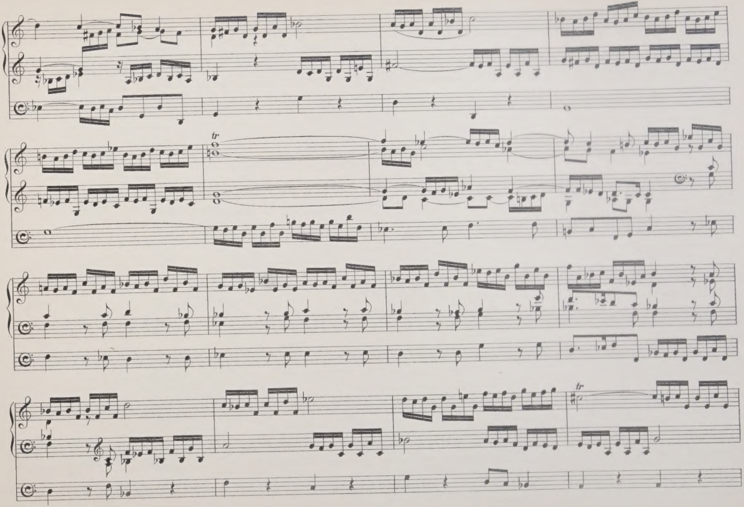
* See Preface.


Positiv.
Oberwerk.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
(tr)


Oberwerk
Positiv.
Oberwerk.
Positiv.
Oberwerk.
Positiv.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Oberwerk.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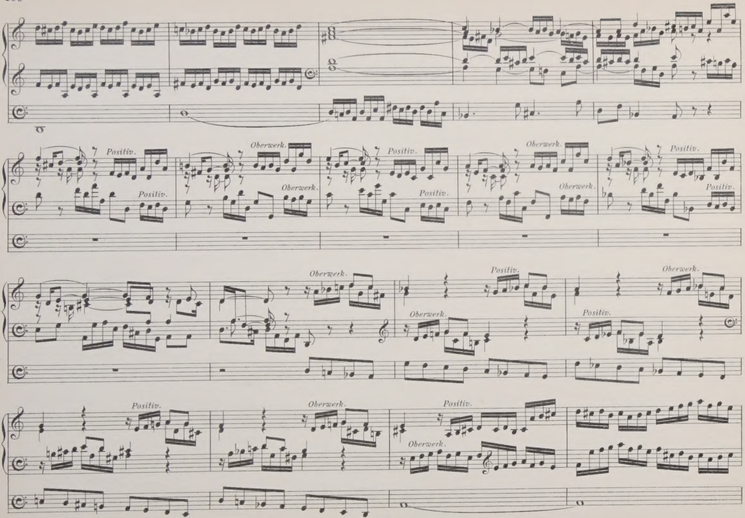
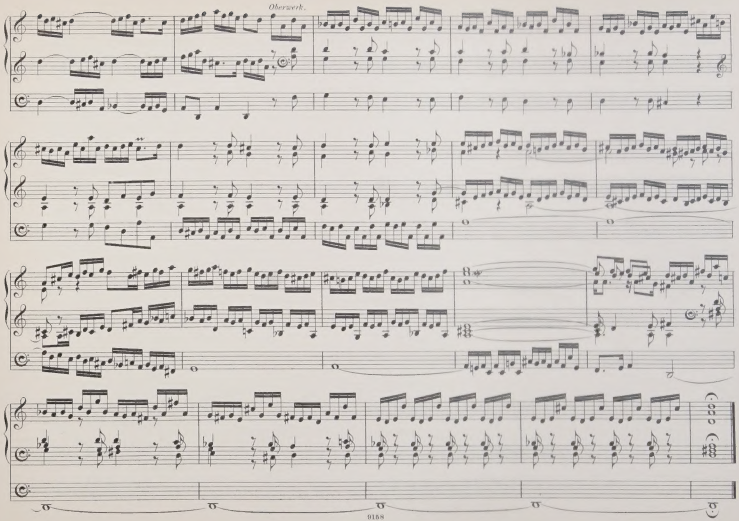
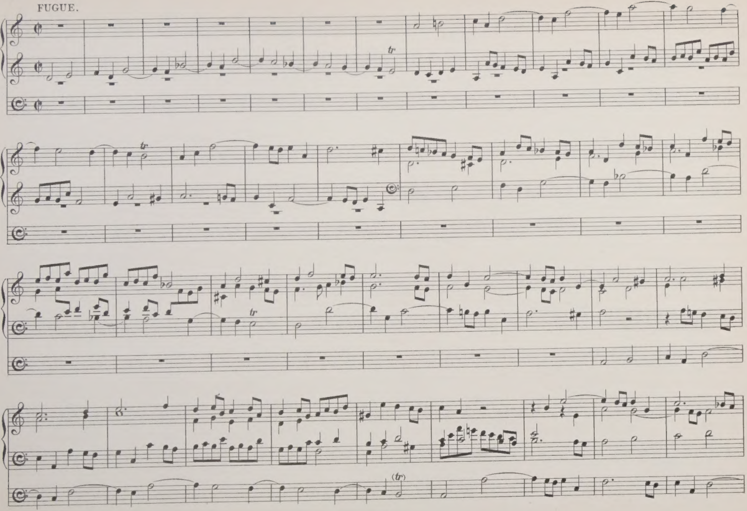
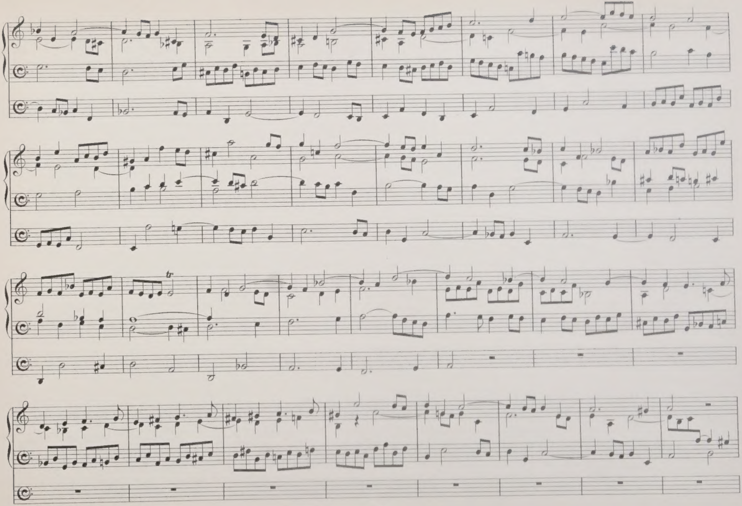

Positiv.
Positiv.
Oberwerk.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Oberwerk.
Positiv.
Oberwerk.
Positiv.
Positiv.
Oberwerk.
Positiv.
Oberwerk.


Oberwerk.

FUGUE.





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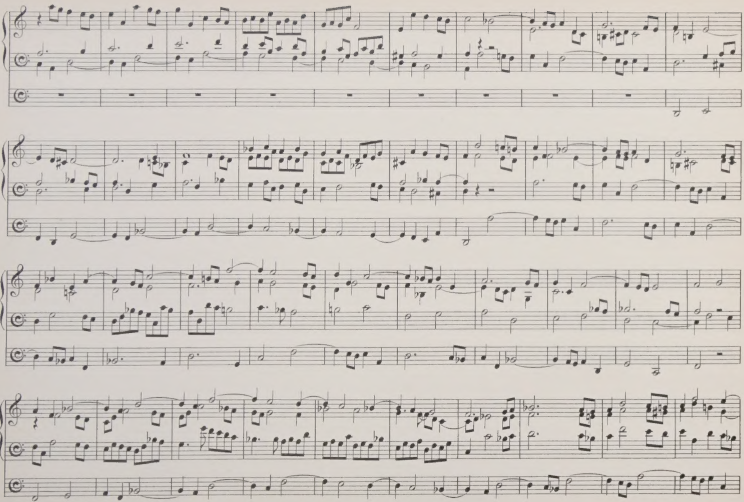

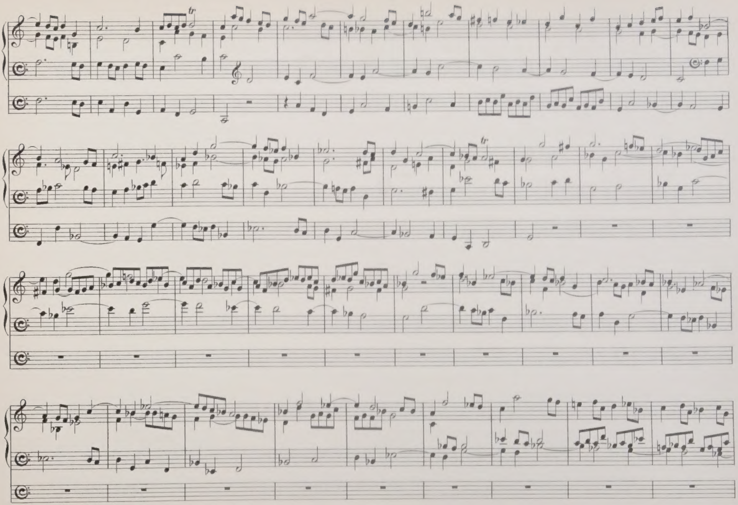
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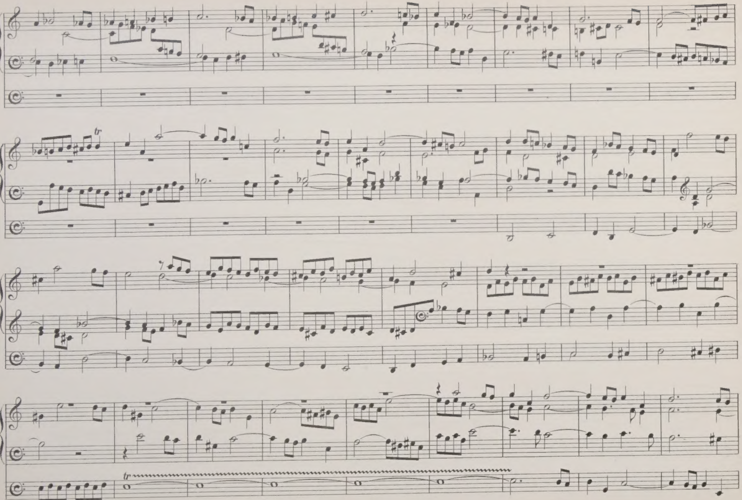
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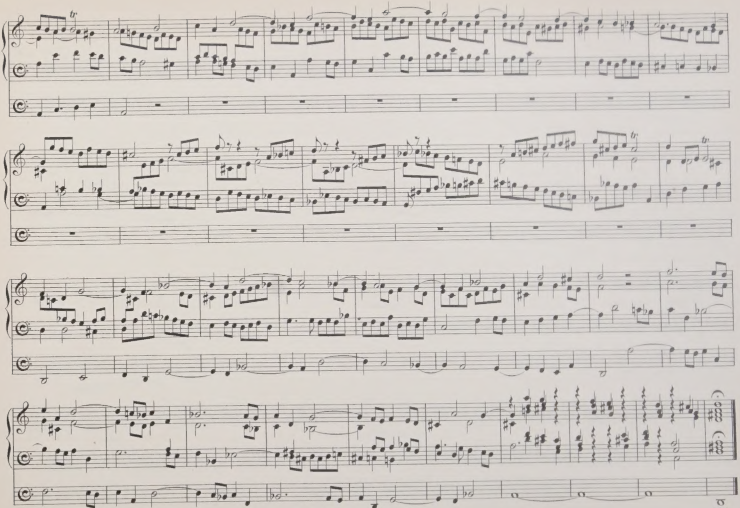
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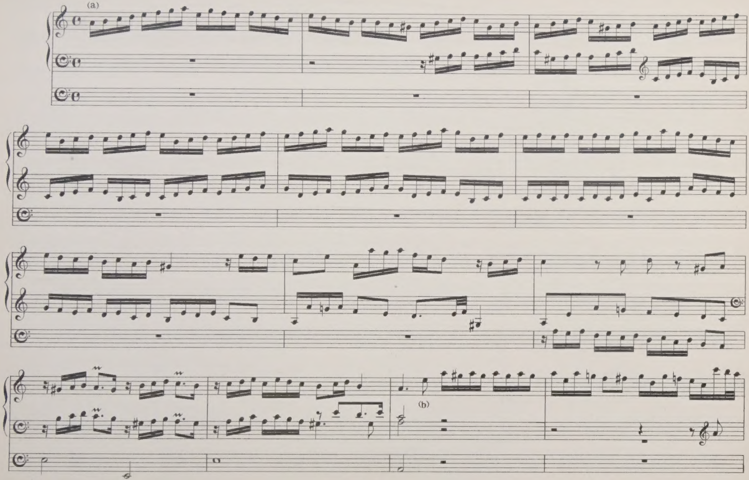
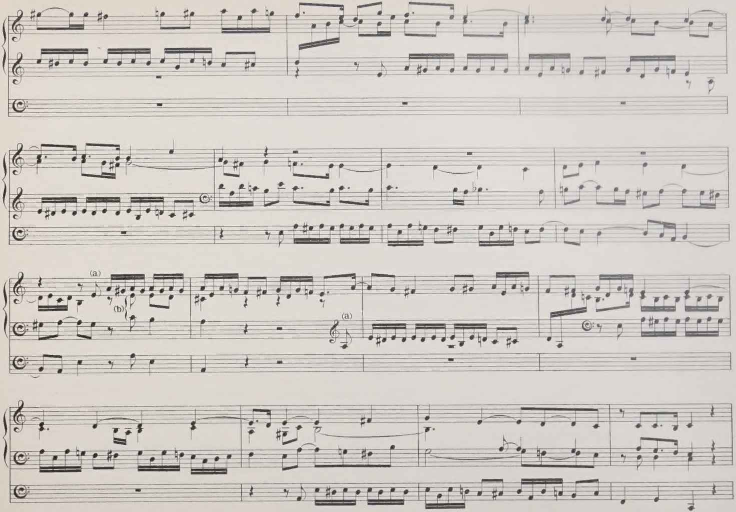
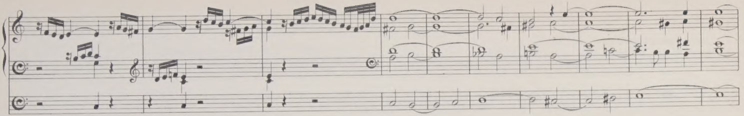
PRELUDE AND FUGUE IN A MINOR.

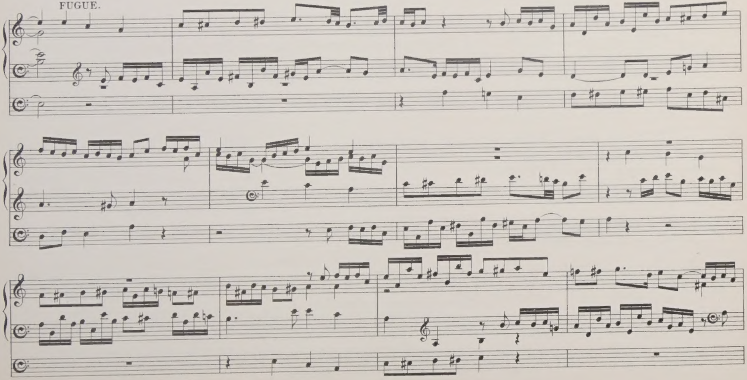


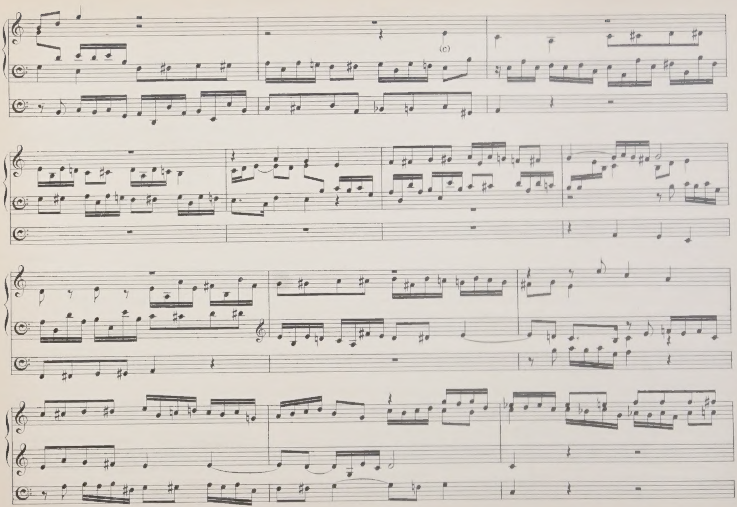
(a) G! to Princ. (b) Soft Sw.


(a)
(b)
(a)

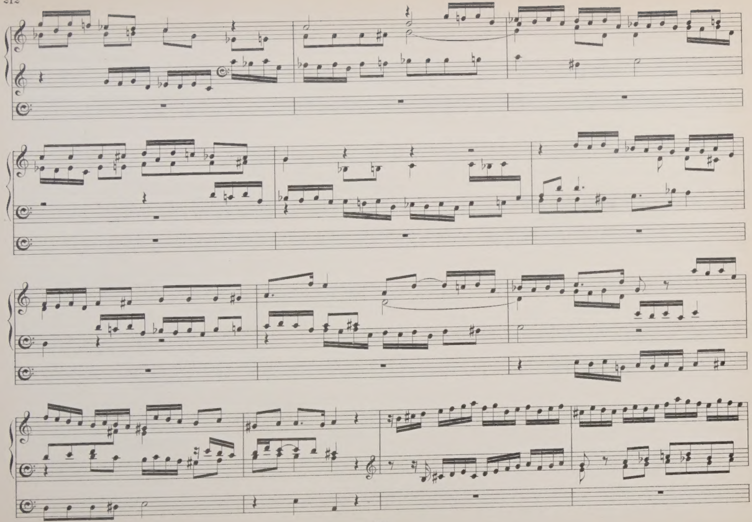


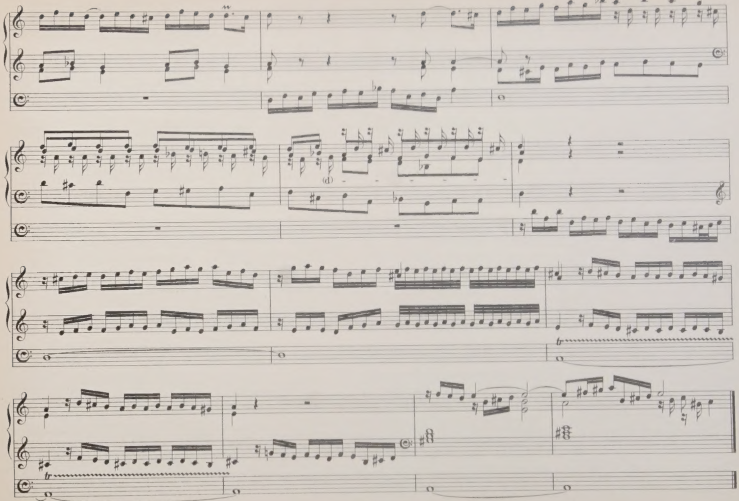
FUGUE.





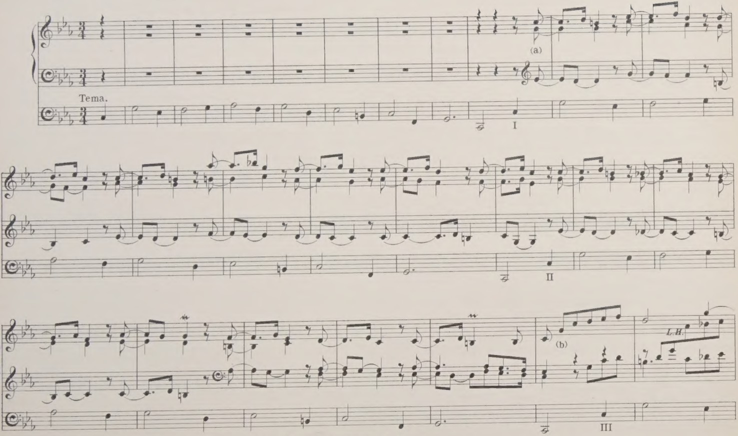
(c) cresc.



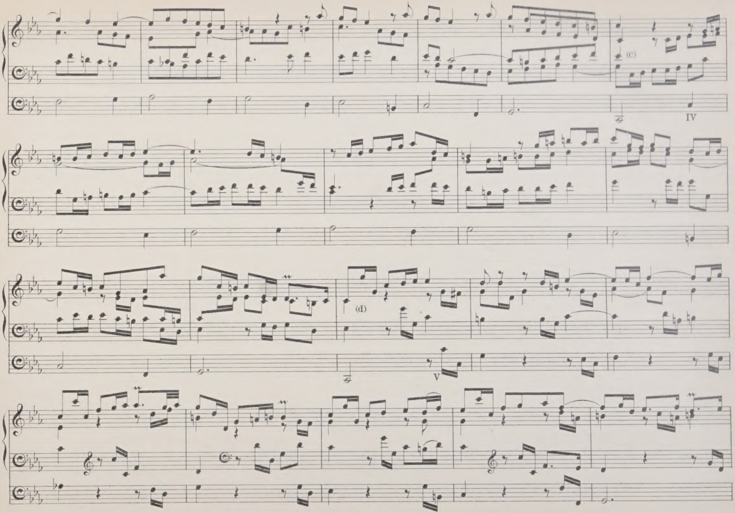


(d) crescendo - - - to *ff*

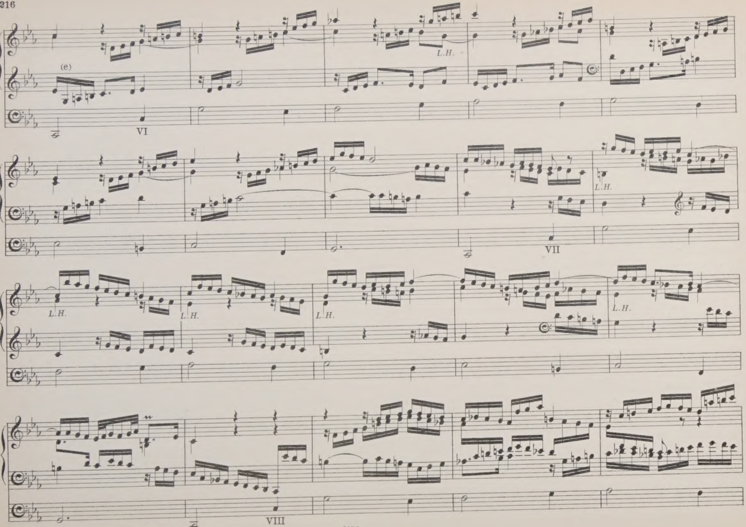
PASSACAGLIA.


Tema.
(a)
I
II
(b)
L.H.
III

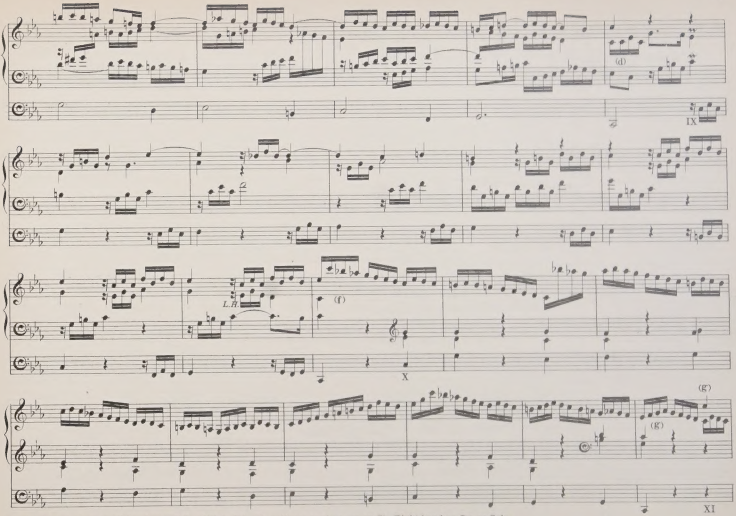
(a) Sw. Diapns (b) On two Manuals, Right hand on Sw. with Oboe as Solo, Left hand on soft Choir.



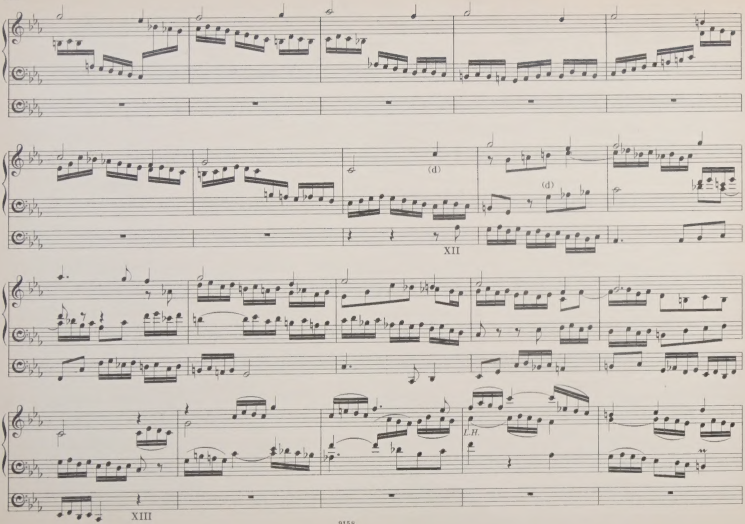
(c) Choir. (d) Gt. *ff*

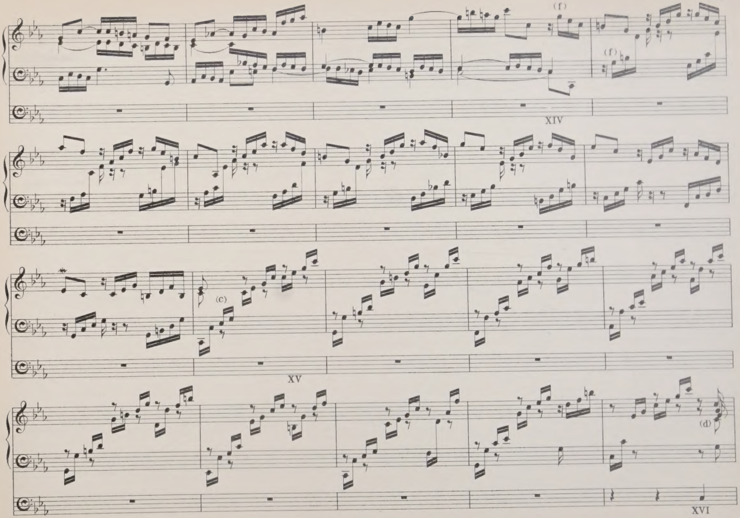

(e)
VI
L.H.
L.H.
VII
L.H.
L.H.
L.H.
L.H.
VIII

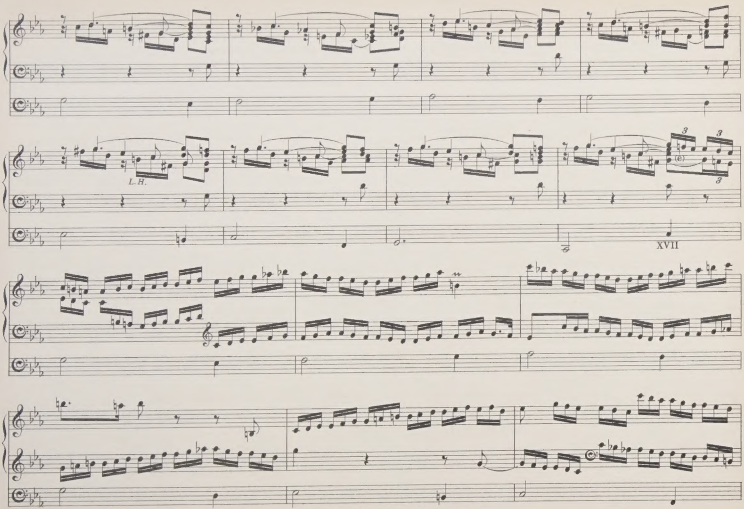
(e) Diap^{ns}.

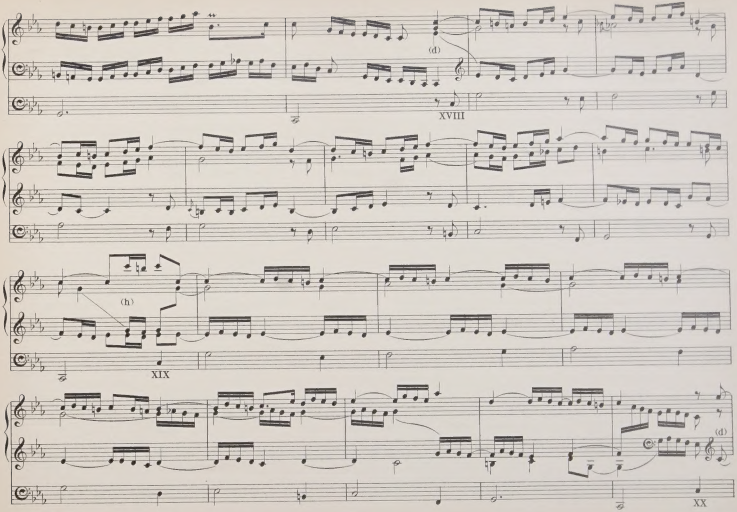

(d)
IX
L.H.
(f)
X
(g)
(g)
XI

(f) Right hand on Ch. Left hand on soft Sw. (g) Left hand continues semiquavers on Ch. Right hand on Sw. as Solo.

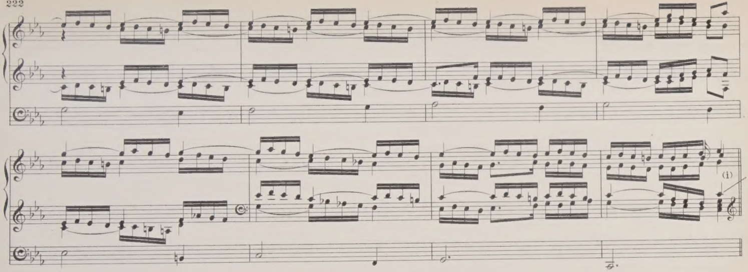

(d)
(d)
XII
L.H.
XIII


(f)
(f)
XIV
(c)
XV
(d)
XVI

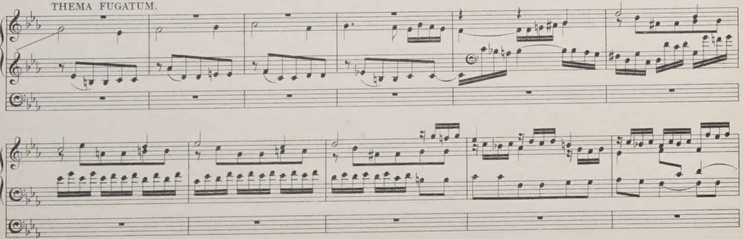

L.H.
3
3
(e)
3
XVII


(d)
XVIII
(h)
XIX
(d)
XX

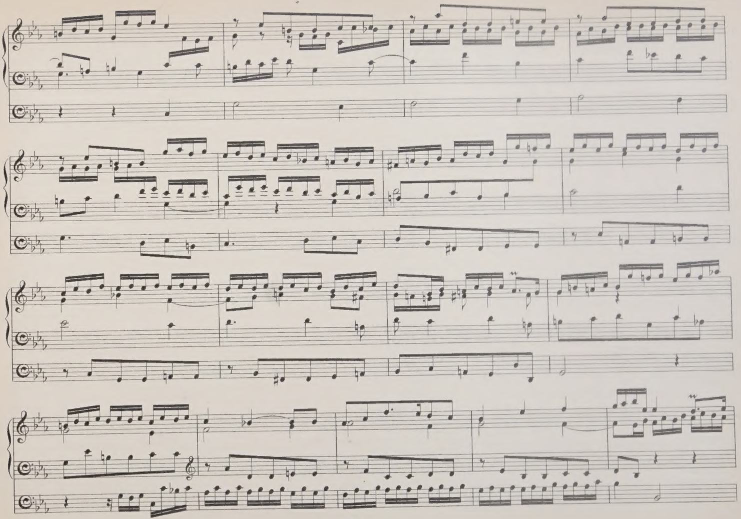
(h) Full to 15th

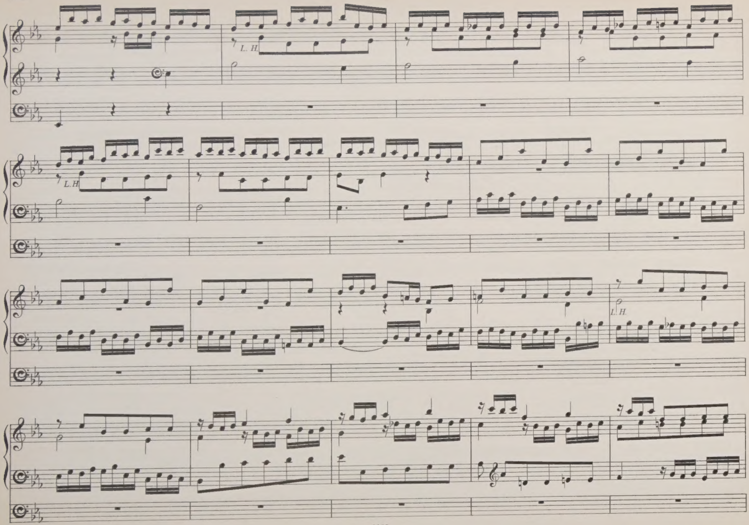


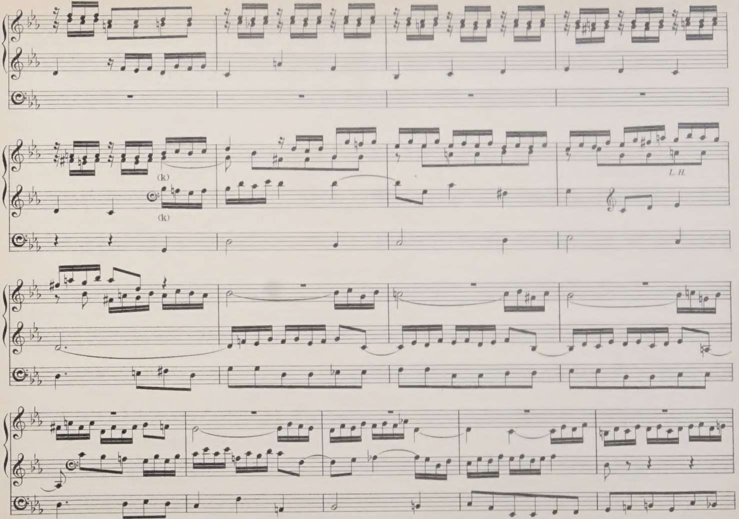
THEMA FUGATUM.



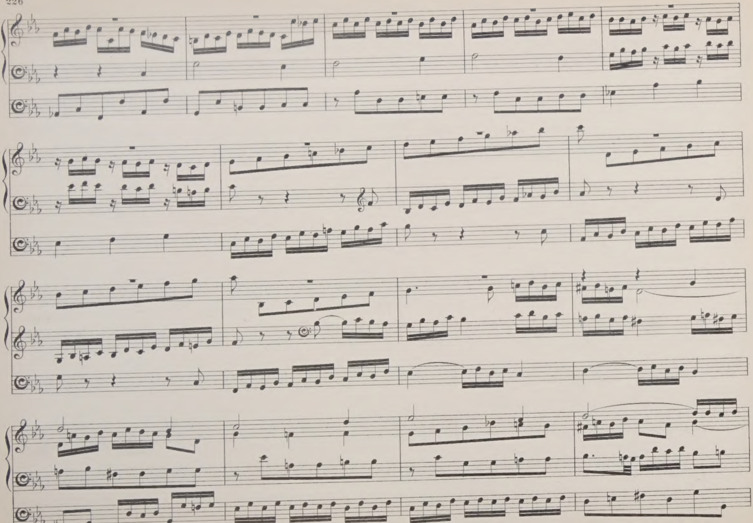
(i) G^{t} to Princ.

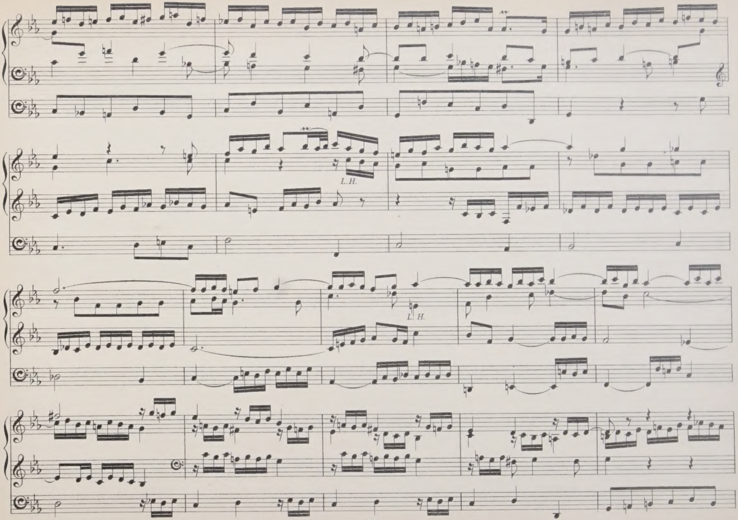


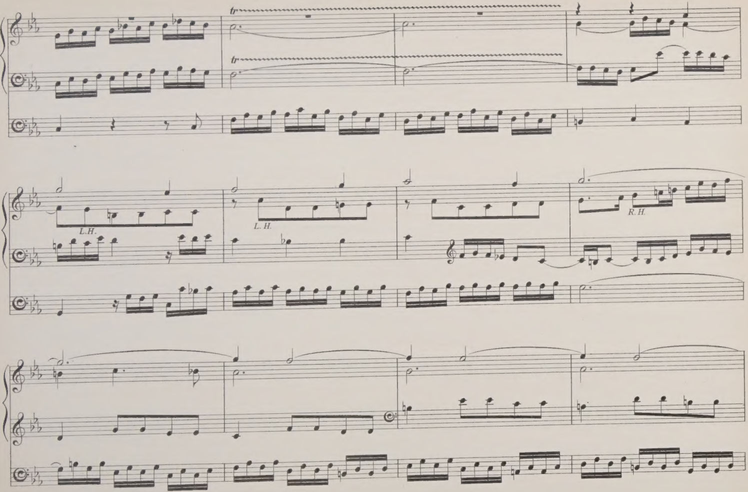

L. H.
L. H.
L. H.

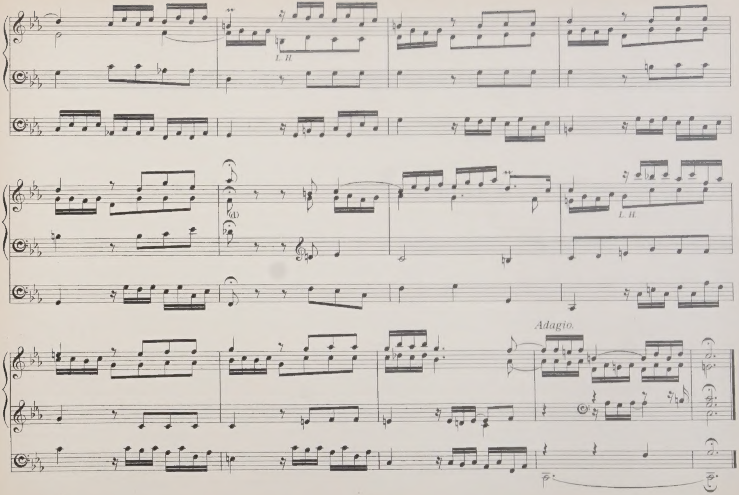


(k) increase power.

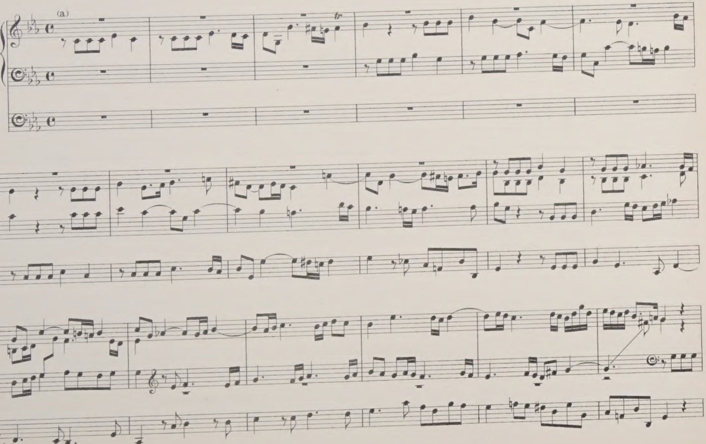



L.H.
L.H.

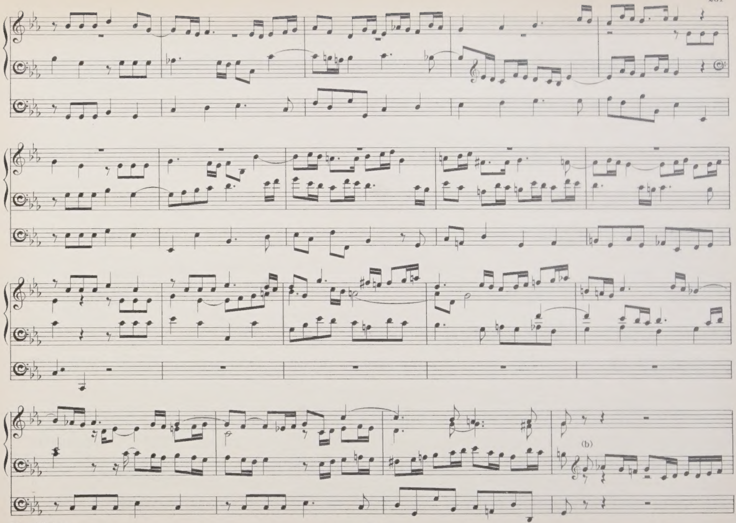

tr
tr
L.H.
L. H.
R. H.


L. H.
(d)
L. H.
Adagio.

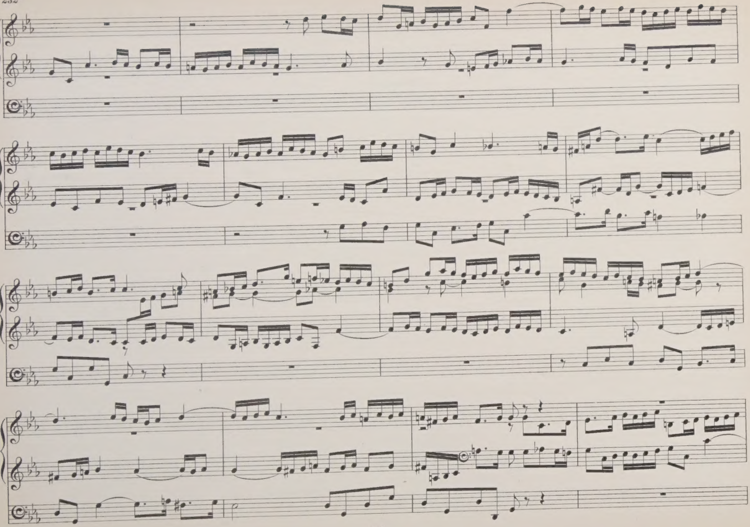
FUGUE IN C MINOR.

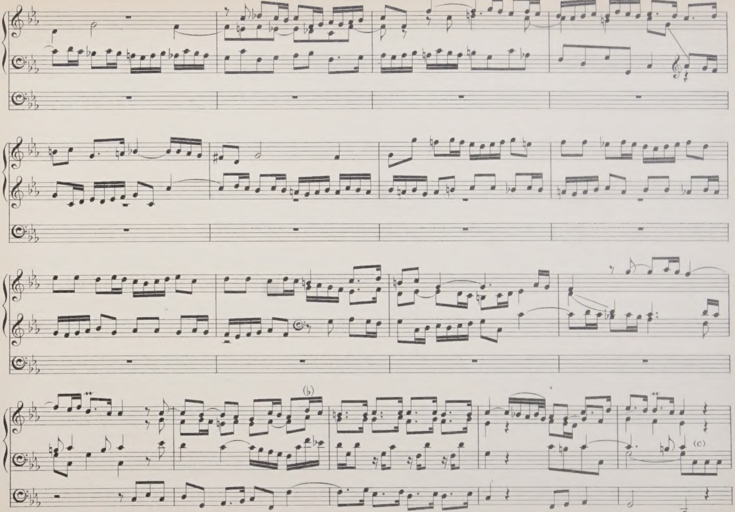


(a) G^t. Diap.

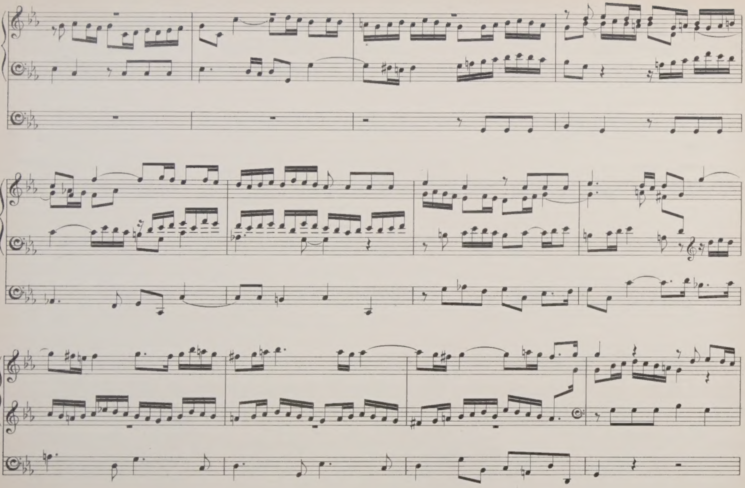


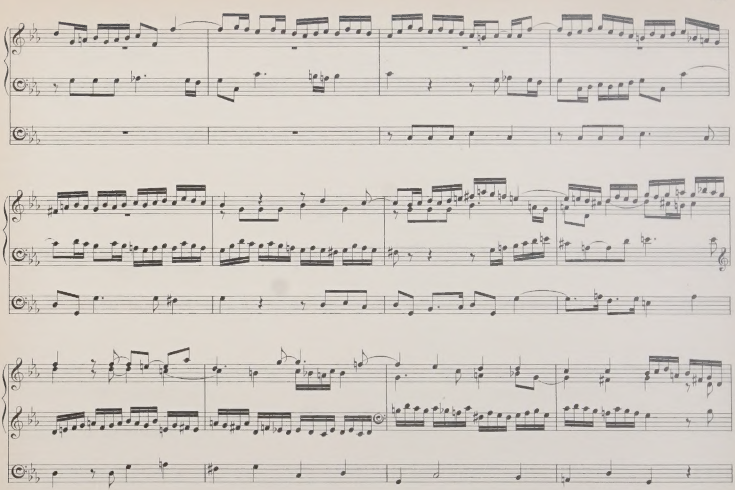
(b) add Princ.

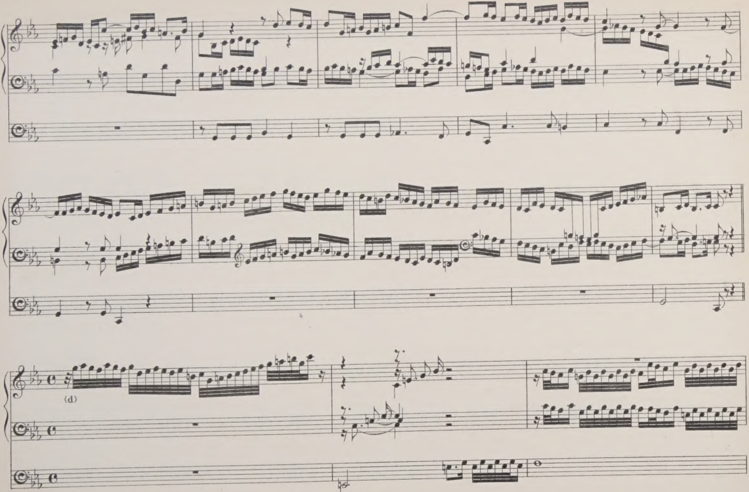




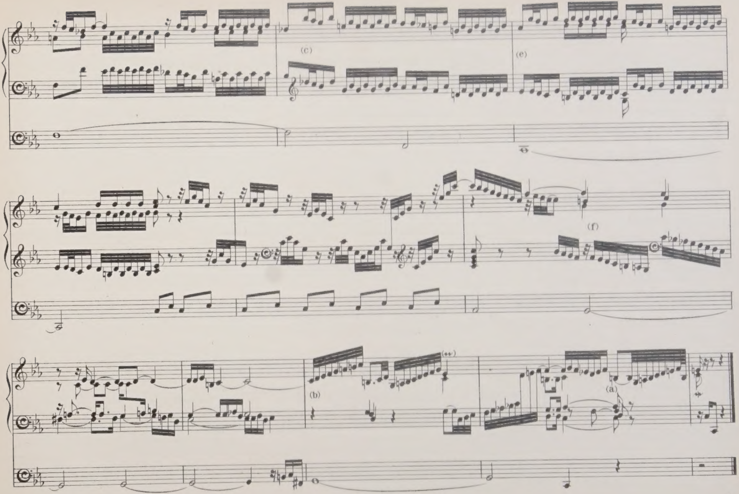
(c) cresc. G^{t}





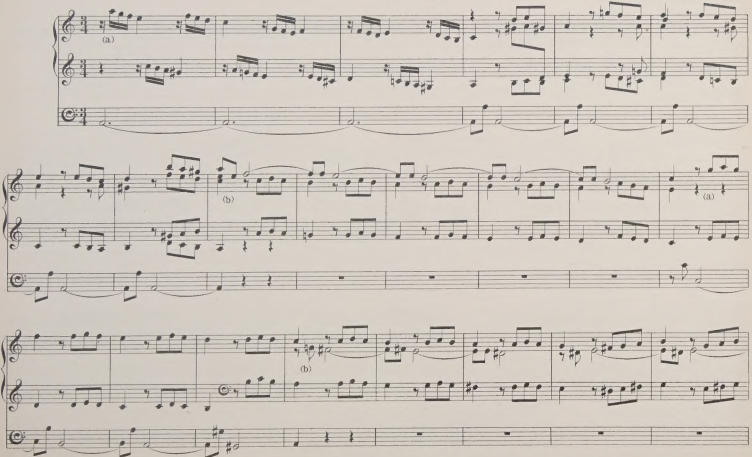


(d) Gt. to 15th

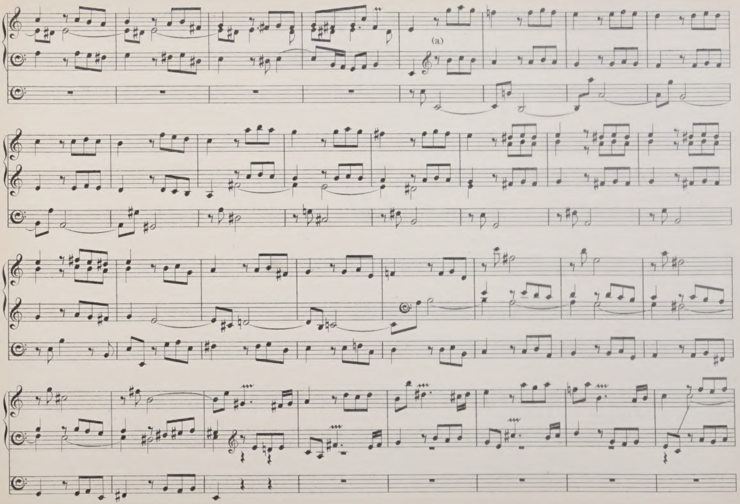


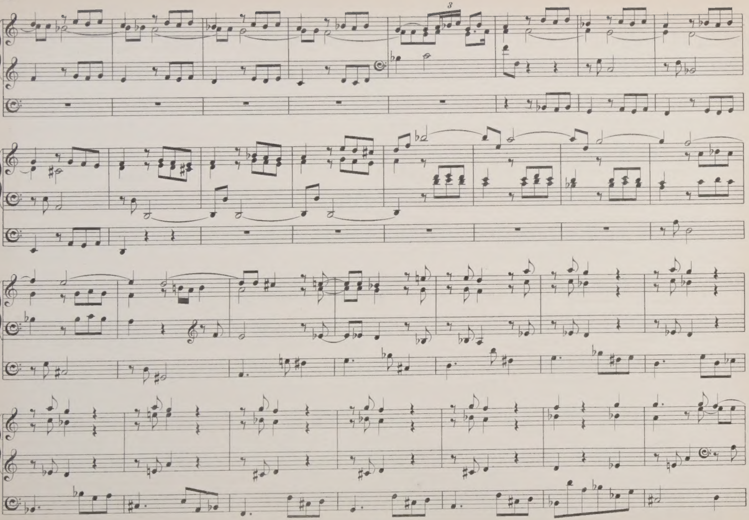
(e) Full G^{t} (f) reduce G^{t} gradually.

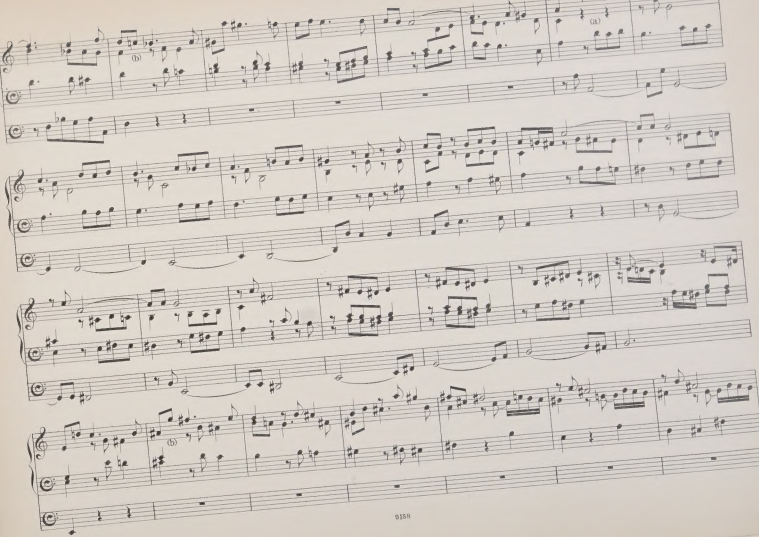
PRELUDE IN A MINOR.



(a) G^{t} to Princ. (b) Ch. 8 & 4 f^{t}


(a)


3



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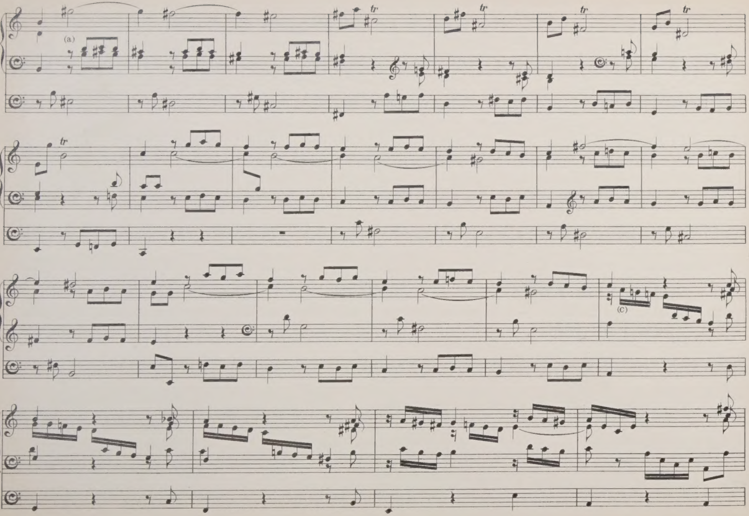
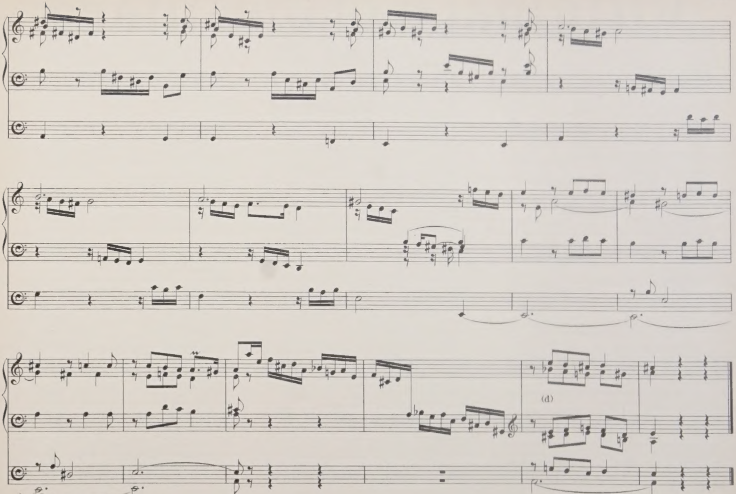

(a)
tr
tr
tr
tr
tr
tr
(c)

(c) G^t. cresc.



(d) *ff*

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Original Compositions for the Organ.

1.	TWO INTRODUCTORY VOLUNTARIES	GEORGE J. BENNETT	1/-
2.	THREE ANDANTES	HAMILTON CLARKE	2/-
3.	POSTLUDE (Christmas)	Dr. GARRETT	1/6
4.	ANDANTE CON MOTO	Dr. GARRETT	1/-
5.	INTERLUDE FOR ADVENT	OLIVER KING	1/-
6.	PRELUDE FOR LENT. Op. 10. No. 2 FANTASIA ON A THEME BY HERMANN GOETZ. Op. 20	OLIVER KING OLIVER KING	1/-
7.	THREE PIECES. A. BAPTISM. B. WEDDING. C. BURIAL	A. C. MACKENZIE	each 1/-
8.	VOLUNTARY FOR CHRISTMAS	OUSELEY	1/-
9.	VOLUNTARY	OUSELEY	1/-
10.	SHORT VOLUNTARY FOR A TIME OF SORROW	RIDLEY PRENTICE	6d.
11.	SHORT VOLUNTARY FOR LENT	B. LUARD SELBY	1/-
12.	POSTLUDE in C minor	Dr. STEGGALL	1/-
13.	CONCLUDING VOLUNTARY or FANTASIA (Lent)	C. E. STEPHENS	1/-
14.	THREE CANONS	W. G. WOOD	2/-
15.	ALLEGRETTO	CHARLES H. LLOYD	1/-
16.	ALLEGRETTO in D	B. LUARD SELBY	1/-
17.	THREE PIECES. No. 1. ALLEGRETTO MODERATO. No. 2. ANDANTE CON MOTO. No. 3. PROCESSIONAL MARCH	H. M. HIGGS	2/6
18.	ANDANTE in G	H. W. WAREING	1/-
19.	ANDANTE in A and MINUET in A	CH. H. LLOYD	1/6
20.	ALLEGRO MA NON TROPPO	OSCAR WAGNER	1/-
21.	PROCESSIONAL WEDDING MARCH	H. R. BIRD	1/-
22.	REVERIE	B. LUARD SELBY	1/-
23.	THREE PIECES in F, D, and G	B. LUARD SELBY	1/6
24.	MARCHE SERIEUSE	B. LUARD SELBY	1/-
25.	SIX MINIATURES	OSCAR WAGNER	2/6
26.	THREE PRELUDES	JOHN E. WEST	1/-
27.	COMMUNION in D♭ PRELUDIUM E FUGHETTA	B. LUARD SELBY B. LUARD SELBY	1/-
28.	INTRODUCTION and FUGUE	Dr. GLADSTONE	1/-
29.	ALLEGRETTO	Dr. GLADSTONE	1/-
30.	ANDANTE and FUGUE	B. LUARD SELBY	1/6
31.	PASTORALE and MELODY in A♭	B. LUARD SELBY	1/6
32.	ORCHESTRAL MARCH	B. LUARD SELBY	1/-
33.	SONATE	OSCAR WAGNER	1/6
34.	SKETCH in C minor	JOHN E. WEST	1/-
35.	FUGUE in E minor	JOHN E. WEST	1/-
36.	MINUET and TRIO	B. LUARD SELBY	1/-
37.	ANDANTE in B♭ and SHORT POSTLUDE	B. LUARD SELBY	1/-
38.	SARABANDE	B. LUARD SELBY	1/-
39.	POSTLUDE in D	B. LUARD SELBY	1/-
40.	ANDANTE GRAZIOSO	Dr. C. S. HEAP	1/-
41.	FANTASIA in C	BERTHOLD TOURS	1/6
42.	ALLEGRETTO GRAZIOSO	BERTHOLD TOURS	1/-
43.	MENUETTO	BERTHOLD TOURS	1/-
44.	POSTLUDE	BERTHOLD TOURS	1/-
45.	FANTASIA in C minor	W. S. HOYTE	1/6
46.	FOUR SHORT VOLUNTARIES	KATE WESTROP	1/6
47.	CONCERT FANTASIA AND FUGUE	W. G. WOOD	2/-
48.	SONATA in D minor	CHARLES H. LLOYD	2/6
49.	ANDANTE in E. MINUET AND TRIO, No. 2, in A minor	B. LUARD SELBY	1/6
50.	POSTLUDE in D	W. G. WOOD	1/-
51.	ALLEGRO in C	W. G. WOOD	1/-
52.	MELODY in B♭	ARTHUR CARNALL	1/-
53.	THREE ANDANTES	HAMILTON CLARKE	1/6
54.	POSTLUDE in B♭	JOHN E. WEST	1/-
55.	ALLEGRO, IN FORM OF A MINUET	W. G. WOOD	1/6
56.	ALLEGRO MA NON TROPPO	H. M. HIGGS	1/6
57.	PRELUDE and FUGUE	H. M. HIGGS	1/6
58.	MÉLODIE, PRIÈRE, PASTORALE	H. M. HIGGS	1/6
59.	OFFERTOIRE in D minor	H. M. HIGGS	1/6
60.	ANDANTINO in D	J. BARNBY	6d.
61.	COMMUNION and LARGHETTO	BATISTE	1/-
62.	PRELUDE and POSTLUDE	BATISTE	1/6
63.	ANDANTE in A♭ and PASTORALE in F	HAMILTON CLARKE	1/-
64.	GRAND OFFERTORIO in A	HAMILTON CLARKE	1/-
65.	MINUET in B♭	HAMILTON CLARKE	1/-
66.	LARGHETTO in C	C. J. FROST	1/-
67.	FANTASIA in B♭	C. J. FROST	1/-
68.	SONATINA IN C	C. J. FROST	1/6
69.	ANDANTE MODERATO in A	Dr. GARRETT	1/6
70.	PRELUDE in C minor	F. E. GLADSTONE	1/-
71.	ALLEGRO MARZIALE	F. E. GLADSTONE	1/-
72.	PRELUDE and FUGUE in A minor	CH. GRÆDENER	1/-
73.	ANDANTE in F	J. W. GRITTON	6d.
74.	MARCHE TRIOMPHALE in E♭ and POSTLUDE in F	ALEX. GUILMANT	1/6
75.	FANTAISIE SUR DEUX MELODIES ANGLAISES	ALEX. GUILMANT	1/6
76.	FESTAL MARCH in E♭	Dr. C. S. HEAP	1/6
77.	FANTASIA ON MENDELSSOHN'S VOLKSLIED	GEO. HEPWORTH	1/6
78.	PRELUDE in G	W. MACFARREN	6d
79.	RELIGIOUS MARCH in E♭	G. A. MACFARREN	1/-
80.	ANDANTE in G and MARCH	G. A. MACFARREN	1/-
81.	VARIATIONS ON THE PSALM-TUNE "WINDSOR"	G. A. MACFARREN	1/-
82.	ANDANTE in D	H. S. OAKELEY	1/-
83.	PRÆLUDIUM et FUGA	OUSELEY	1/-
84.	PRELUDE in C♯ minor	W. PARRATT	6d
85.	POSTLUDE in C minor	E. PROUT	1/-
86.	ANDANTE in E♭ and POSTLUDE in C	F. J. READ	1/-
87.	ANDANTE SERIOSO in D minor	C. REINECKE	6d.
88.	ALLEGRO VIVACE in D	C. T. SPEER	1/-
89.	PRELUDE and FUGUE in E minor	C. V. STANFORD	1/6
90.	POSTLUDE in C	H. J. STARK	1/-
91.	ALLEGRETTO PASTORALE in A and FUGUE in D minor	C. STEGGALL	1/6
92.	OFFERTOIRE in F	C. E. STEPHENS	1/-
93.	CONCERT-FANTASIA in D minor	Sir R. P. STEWART	1/6
94.	FUGATO in C	PH. TIETZ	1/-
95.	PASTORALE in E♭ and CONCLUDING VOLUNTARY, FUGATO in G minor	PH. TIETZ	1/-
96.	MARCH in F	J. H. WALLIS	1/-
97.	VOLUNTARY (GRAVE and ANDANTE)	S. S. WESLEY	1/-
98.	CONCERT-FANTASIA, D minor	JOHANN WORPING	1/6
99.	THEME in A	F. W. HIRD	1/-
100.	MAESTOSO ALLA MARCIA	F. W. HIRD	1/-
101.	POSTLUDIUM in F	ALGERNON ASHTON	1/6
102.	POSTLUDE in C minor	Dr. C. S. HEAP	2/-
103.	OFFERTOIRE	JOHN FRANCIS BARNETT	1/6
104.	SCHERZO SYMPHONIQUE	ALBERT RENAUD	1/-
105.	MARCHE SOLENNELLE (from Leavy)	A. RENAUD	1/-
106.	MEDITATION (from Nicou-Choron)	A. RENAUD	1/-
107.	ANDANTE RELIGIOSO (Nicou-Choron)	A. RENAUD	1/-
108.	TOCCATA in D minor	W. G. WOOD	1/6
109.	INTRODUCTION and VARIATIONS	B. HAYNES	2/-

(For continuation, see other list.)

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Original Compositions for the Organ.

110.	THREE OFFERTOIRES	HAMILTON CLARKE	2/-
111.	PASTORALE	B. LUARD SELBY	1/-
112.	SIX EASY VOLUNTARIES	KATE LODER	2/-
113 to 116.	TWELVE CHARACTERISTIC PIECES Books 1, 2, 3	RHEINBERGER each	1/6
	Book 4	RHEINBERGER	2/-
117.	FESTAL MARCH	GEORGE CALKIN	1/-
118.	ROMANCE	BATTISON HAYNES	1/-
119.	LARGHETTO	F. E. GLADSTONE	1/-
120.	SOLEMN MARCH	B. LUARD SELBY	1/6
121.	ELEGY	B. LUARD SELBY	1/-
122.	FESTIVAL PRÆLUDIUM	OTTO DIENEL	1/6
123.	CONCERT-FANTASIE (No. 1)	OTTO DIENEL	2/-
124.	CONCERT-FANTASIE (No. 2)	OTTO DIENEL	1/6
125.	ADAGIO	OTTO DIENEL	1/-
126.	ANDANTE PASTORALE	ALGERNON ASHTON	1/6
127.	CONCERT-OVERTURE in C minor	W. G. WOOD	1/6
128.	MINUETTO	GEORGE CALKIN	1/-
129.	POSTLUDE	GEORGE CALKIN	1/-
130.	NUPTIAL MARCH	B. LUARD SELBY	1/-
131.	SIX SHORT PIECES (Nos. 1, 2, 3)	W. G. WOOD	1/6
132.	SIX SHORT PIECES (Nos. 4, 5, 6)	W. G. WOOD	1/-
133.	MONOLOGUES (Nos. 1 to 3)	J. RHEINBERGER	1/-
134.	MONOLOGUES (Nos. 4 to 6)	J. RHEINBERGER	1/6
135.	MONOLOGUES (Nos. 7 to 9)	J. RHEINBERGER	1/6
136.	MONOLOGUES (Nos. 10 to 12)	J. RHEINBERGER	1/6
137.	ANDANTE GRAZIOSO	PERCY W. PILCHER	1/-
138.	ANDANTE CON MOTO	A. H. ALLEN	6d.
139.	INTRODUCTION and AIR with VARIATIONS	W. G. WOOD	2/-
140.	SIX EASY VOLUNTARIES (2nd Set)	KATE LODER	2/-
141.	FANTASIA SONATA ON THE ANCIENT MELODY FOR "DIES IRÆ"	B. LUARD SELBY	2/6
142.	SONATA ON A GERMAN CHORALE	OLIVER KING	2/-
143.	FANTASIA	E. SILAS	2/-
144.	ALLEGRETTO PASTORALE	H. W. WAREING	1/-
145.	SONATA in D minor	ALFRED ALEXANDER	3/-
146.	MARCH in C	H. ELLIOT BUTTON	1/-
147.	FESTIVAL MARCH	H. W. WAREING	1/6
148.	SHORT OFFERTORY in F	HAMILTON CLARKE	1/-
149.	ANDANTE	ARTHUR HENRY BROWN	1/-
150.	MEDITATION	HAMILTON CLARKE	1/-
151.	ANDANTE in D minor	HAMILTON CLARKE	1/-
152.	IDYL	HAMILTON CLARKE	1/-
153.	MEDITATION	E. TOWNSHEND DRIFFIELD	1/-
154.	PASTORALE	E. TOWNSHEND DRIFFIELD	1/-
155.	OFFERTOIRE	E. TOWNSHEND DRIFFIELD	1/6
156.	MARCH (For a Church Festival)	E. T. DRIFFIELD	1/-
157.	TEMPO DI MINUETTO	E. T. DRIFFIELD	1/-
158.	ANDANTE (Ave Maria)	E. TOWNSHEND DRIFFIELD	1/6
	FUGUE	E. TOWNSHEND DRIFFIELD	
159.	TEMPO DI MINUETTO	W. A. C. CRUICKSHANK	1/6
160.	ADAGIO in A	OTTO DIENEL	1/-
161.	SCHERZANDO in A minor	OTTO DIENEL	1/-
162.	ADAGIO in D	OTTO DIENEL	1/-
163.	CONCERT-FUGUE in E minor	OTTO DIENEL	1/6
164.	TWO PRELUDES	PERCY W. PILCHER	1/6
165.	OFFERTORY in F	G. F. BLATCH	1/-
166.	CHURCH PRELUDES (Nos. 1, 2)	R. E. BRYSON	1/-
167.	CHURCH PRELUDES (Nos. 3, 4)	R. E. BRYSON	1/-
168.	CHURCH PRELUDES (Nos. 5, 6)	R. E. BRYSON	1/-
169.	POSTLUDE in G	H. ELLIOT BUTTON	1/-
170.	FIVE SKETCHES, No. 1, PRELUDE	H. W. PARKER	1/-
171.	FIVE SKETCHES, No. 2, VISION	H. W. PARKER	1/-
172.	FIVE SKETCHES, No. 3, SCHERZO	H. W. PARKER	1/-
173.	FIVE SKETCHES, No. 4, PASTORAL INTERLUDE	H. W. PARKER	1/-
174.	FIVE SKETCHES, No. 5, NOCTURNE	H. W. PARKER	1/-
175.	FOURTH GRAND SONATA (Christmas Sonata)	OTTO DIENEL	3/6
176.	FANTASIA in F minor (Op. 118)	E. SILAS	2/6
177.	TWO SKETCHES	G. F. WESLEY MARTIN	1/-
178.	TEMPO DI MINUETTO	H. A. WHEELDON	1/-
179.	MEDITATION	B. LUARD SELBY	1/-
180.	PRELUDE and POSTLUDE	B. LUARD SELBY	1/-
181.	MELODIA	WILLIAM CRESER	1/-
182.	ANDANTE FUGHETTA	WILLIAM CRESER	1/-
183.	POSTLUDE	EDWARD CUTLER	1/-
184.	MINUET	HAMILTON CLARKE	1/-
185.	OLD EASTER MELODY (O FILII ET FILIÆ) With Variations.	JOHN E. WEST	1/6
186.	WEDDING MARCH	WILLIAM CRESER	1/6
187.	SIX PIECES (Nos. 1, 2)	ALFRED REDHEAD	1/6
188.	SIX PIECES (Nos. 3, 4)	ALFRED REDHEAD	1/-
189.	SIX PIECES (Nos. 5, 6)	ALFRED REDHEAD	1/6
190.	ANTIPHON and INTERLUDE	E. SILAS	1/6
191.	SAVOYARD CHANT	HERBERT W. WAREING	1/6
192.	THREE INTERMEZZI	ALAN GRAY	1/-
193.	SOLEMN PROCESSIONAL MARCH	C. J. B. MEACHAM	1/-
194.	THIRD CONCERT-FANTASIA	OTTO DIENEL	1/6
195.	ALLEGRETTO CANTABILE	OTTO DIENEL	1/-
196.	ANDANTE with VARIATIONS	OTTO DIENEL	2/-
197.	ALLEGRO SCHERZANDO	OTTO DIENEL	1/6
198.	OFFERTOIRE in B♭	EDWARD CUTLER	1/-
199.	A MEDITATION	E. DUNCAN	1/-
200.	POSTLUDE	E. DUNCAN	1/-
201.	COMMUNION and PRIÈRE	ALBERT RENAUD	1/-
202.	FANTAISIE PASTORALE	ALBERT RENAUD	1/-
203.	PRELUDE and FUGUE	E. SILAS	1/6
204.	REVERIE and INTERMEZZO	B. LUARD SELBY	1/-
205.	ROMANCE (Op. 174, No. 1)	J. RHEINBERGER	1/6
	SCHERZOSO (Op. 174, No. 2)	J. RHEINBERGER	
206.	ASPIRATION (Op. 174, No. 3)	J. RHEINBERGER	1/6
	CONTEMPLATION (Op. 174, No. 4)	J. RHEINBERGER	
207.	AGITATO (Op. 174, No. 5)	J. RHEINBERGER	1/6
	IMPROVISATION (Op. 174, No. 6)	J. RHEINBERGER	
208.	SOLEMN FESTIVAL (Op. 174, No. 7)	J. RHEINBERGER	1/6
	DUET (Op. 174, No. 8)	J. RHEINBERGER	
209.	RICERCARE (Op. 174, No. 9)	J. RHEINBERGER	1/6
	EVENING REST (Op. 174, No. 10)	J. RHEINBERGER	
210.	MELODIA OSTINATA (Op. 174, No. 11)	J. RHEINBERGER	1/6
	FINALE (Op. 174, No. 12)	J. RHEINBERGER	
211.	PRELUDE (Grand Suite, Op. 341)	HAMILTON CLARKE	1/6
	ALLEMANDE Do.	HAMILTON CLARKE	
212.	ELEGY Do.	HAMILTON CLARKE	1/6
	GAVOTTE Do.	HAMILTON CLARKE	
213.	INTERMEZZO Do.	HAMILTON CLARKE	1/6
	MINUET Do.	HAMILTON CLARKE	
214.	INTRODUCTION and FUGHETTA (Grand Suite, Op. 341)	HAMILTON CLARKE	1/6
215.	CAPRICCIO	E. SILAS	1/6
216.	LULLABY (Op. 348, No. 1)	HAMILTON CLARKE	1/-
217.	BRIDAL MARCH (Op. 348, No. 2)	HAMILTON CLARKE	1/6
218.	PASTORAL FANTASIA (Op. 348, No. 3)	HAMILTON CLARKE	1/-
219.	ALLEGRETTO GRAZIOSO	JOHN E. WEST	1/6
220.	MELODY	KING HALL	1/-
221.	OFFERTOIRE	KING HALL	1/6
222.	CANZONE	KING HALL	1/6
223.	INTERMEZZO	C. CHARLTON PALMER	1/-
224.	GRAND MARCH (Op. 158)	HAMILTON CLARKE	1/6
225.	ANDANTE CON MOTO (Op. 97, No. 1)	M. E. BOSSI	1/-
226.	ASPIRATION (Op. 97, No. 2)	M. E. BOSSI	1/-
227.	GRAND CHŒUR (Op. 97, No. 3)	M. E. BOSSI	1/6
228.	FOUR SONATINAS, No. 1 in D minor	A. B. PLANT	1/6
229.	FOUR SONATINAS, No. 2 in G major	A. B. PLANT	1/6
230.	FOUR SONATINAS, No. 3 in A minor	A. B. PLANT	1/6
231.	FOUR SONATINAS, No. 4 in C major	A. B. PLANT	1/6
232.	SECOND RÊVERIE	B. LUARD SELBY	1/-
233.	THIRD POSTLUDE	B. LUARD SELBY	1/-
234.	FANTASIA in D minor	ALAN GRAY	1/6
235.	PRÆLUDIUM AND FUGA in A (No. 2 from Six Preludes and Fugues)	F. A. GORE OUSELEY	1/-
236.	TRIUMPHAL MARCH (Op. 26)	DUDLEY BUCK	1/6
237.	RONDO CAPRICE (Op. 35)	DUDLEY BUCK	1/-
238.	AT EVENING (Op. 52)	DUDLEY BUCK	1/-
239.	ALLEGRO MAESTOSO, 1st Movement of Sonata in D minor	JOHN E. WEST	1/6
240.	ANDANTE RELIGIOSO, 2nd Movement of Sonata in D minor	JOHN E. WEST	1/6
241.	ALLEGRO POMPOSO, 3rd Movement of Sonata in D minor	JOHN E. WEST	1/6
242.	RÊVERIE in C	H. S. IRONS	1/-
243.	ROMANCE in G	H. S. IRONS	1/-
244.	ELEGY ON THEMES BY HENRY PURCELL	E. SILAS	1/-
245.	ANDANTE, LARGHETTO AND ALLEGRO	J. VARLEY ROBERTS	1/-
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ORIGINAL COMPOSITIONS FOR THE ORGAN

BY

SAMUEL SEBASTIAN WESLEY, Mus. Doc.

EDITED BY

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THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

BOOK XI.—FOUR CONCERTOS. PRICE 3s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PREFACE.

The present book of Bach's Organ Works contains four Concertos for the Organ. These are arrangements of works originally written as Violin Concertos by Vivaldi.

Antonio Vivaldi, the son of Giovanni Vivaldi, a violinist belonging to the Ducal Cappella of St. Mark, Venice, was born during the latter half of the seventeenth century. In early life he went to Germany, where he entered the household of the Landgrave of Hesse-Darmstadt, probably in a musical capacity; he subsequently returned to Venice, where he was appointed Maestro de Concerti at the Ospitale della Pietà, a foundling hospital for girls who were trained in music, and formed both a choir and also an excellent orchestra. This appointment Vivaldi retained until his death, which occurred in 1743. Vivaldi was a violin virtuoso of exceptional power, and a prolific writer for his instrument; but his most lasting claim to remembrance was his mastery of the essentials of Musical Form. He is also credited as the first to enrich Violin Concertos by the addition of wind instruments.

The study of Vivaldi's Concertos occupied the attention of J. S. Bach, who arranged sixteen of them for the clavier and three for the organ, and, in addition, re-cast the first movement of one of the sixteen clavier arrangements for the organ. It is not easy in every case to specify what modification Bach introduced in adapting these works either for the clavier or organ, but considerable insight as to his method may be gained by reference to the German Bach Society's issue of his works, where, in the Appendix to the thirty-eighth year, may be found a copy of the original score of the first movement of the Second Organ Concerto. Further information may be gleaned from a comparison of Bach's treatment of the first movement of the Clavier Concerto (No. 13) with the Fourth Organ Concerto.

The A minor Organ Concerto (No. 2), when compared with the score, shows great fidelity to the broad plan of the work, yet with little attention to mere literal transcription. Chords are often filled up or taken with more effective distribution. Where in the original the tutti violins respond to the solo instruments in unison, Bach, in the organ arrangement, answers at the lower octave (bars 6-8, p. 10); so in other places where the activify of semiquavers occur in the original only in the second half of the bar, in the organ arrangement Bach gives corresponding movement also in the first half of each bar (see bar 22, p. 11, and bars 1, 2, p. 12). Mere dry harmonic basses he develops with melodic freedom. The foregoing may serve as samples of Bach's methods and justify conjecture as to what he has done in cases which we cannot directly verify. Much instruction may also be obtained by the careful examination of the two arrangements of the Concerto in C major—*i.e.*, No. 13 of the clavier with No. 4 of the organ arrangements. Here, not only do we find the detail of the composition dealt with and improved, but the very substance of the work is altered: parts are expanded so that from 66 bars in the clavier arrangement it grows to 81 bars in the organ form. It will be found on comparison that the first six bars of the two arrangements are essentially the same, that bars 7 to 10 of the clavier form are replaced by bars 7 to 16 in the organ form, that general identity prevails for the next 11 bars—that is, 10 to 21 of the one and 16 to 27 of the other—and then bars 21 to 43 of the clavier (22 bars) are replaced by 27 to 58 (31 bars) in the organ form. The remainder of the two versions generally coincide. From the foregoing it will be seen that the enlargement takes place at two points—bars 6 to 16 and 27 to 58 of the organ version—and a comparison of the two works can scarcely fail to convince any one capable of judging that the plan of the composition has been greatly improved by the additions thus made.

There is no evidence at hand for a similar examination of the first and third of the Organ Concertos. No. 1 is a Concerto in G major, consisting of the usual three movements—Allegro, Grave, and Presto. The Allegro has two well marked subjects, no doubt the tutti and solo of the original. These are easily distinguished by the contrast of rhythm, and conveniently adapt themselves to treatment on separate keyboards of the organ. The pedal, it will be seen, is largely employed in double notes. The Grave (E minor) is of great dignity, and with a sympathetic rendering cannot fail in effect. The Presto brings the whole work to a bright and cheerful conclusion.

Attention has already been called to the first movement of No. 2, in A minor. The second movement is an Adagio senza Pedale a duo clavier. The figure of the introductory symphony is maintained throughout, and in parts has much the effect of a ground bass. On this is constructed a cantabile melody of much beauty and charm, which soon grows into a duet carried on in something like canonic sequence. The Concerto closes with a vigorous Allegro in 3-4 time. A few bars from the end will be found a passage of sixths, with the bass repeated in the upper part. This may possibly be intended to produce the effect of bells. In the edition of the German Bach Society a suggestion is made for the omission of the upper notes which duplicate the bass in the seventh and sixth bars from the end.

Sonata No. 3, in C major, is conspicuous for reiterated use of a single harmony, and even a single note; the first three bars only employ the single note C, except for an incidental scale, and the first ten bars cling very close to the tonic chord, with accessory use of dominant and subdominant harmony. Spitta conjectures, from the wide compass of the solo part, that it may be the adaptation of a violoncello solo. The movement is somewhat long, and the solo portion seems less well suited, according to modern ideas, for the organ than are the other Concertos. The second movement is a Recitative, a perfect study for musical declamation. This is followed by the final Allegro (3-4), which reverts in a marked manner to the reiteration of single harmonies which characterised the first movement, although it now results in quite fresh thematic material. There is a long cadenza-like episode, which probably some will consider may be omitted without detriment to the general effect.

The indications for change of manual and the German names for the several departments of the organ have been retained as in the original, being Bach's own marking. The portions assigned to the *oberwerke* may be conveniently taken on the Great or Swell Organ, and those marked *Rückpositiv* on the Choir Organ; while the *Organo Pleno* (Concerto II., p. 12, &c.) may be played on the full Great Organ. In several cases care must be taken that the two manuals fairly balance one another as they are used simultaneously (see the first movement of Concerto II).

SUGGESTED METRONOMIC RATE.

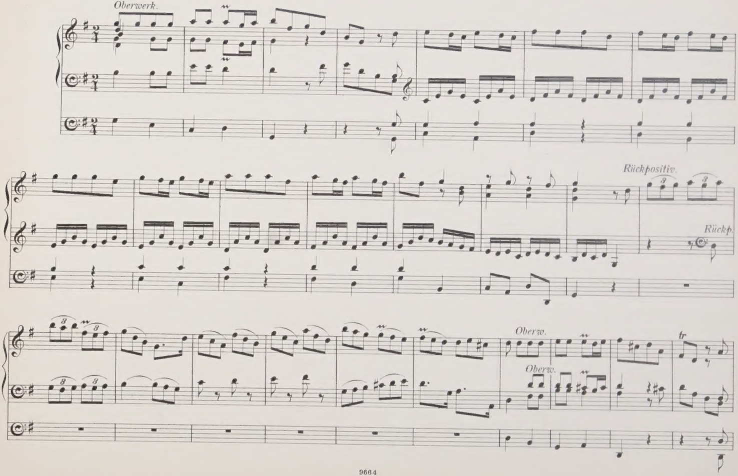
Concerto	I.	First Movement	... ♩ = 80.	Second Movement	... ♩ = 63.	Finale	... ♩ = 88.
„	II.	„	„	♩ = 76.	„ „	♩ = 66.	„	♩ = 92.
„	III.	„	„	♩ = 84.	„ „	(*Ad lib.*)	„	♩ = 96.
„	IV.	„	„	♩ = 80.				

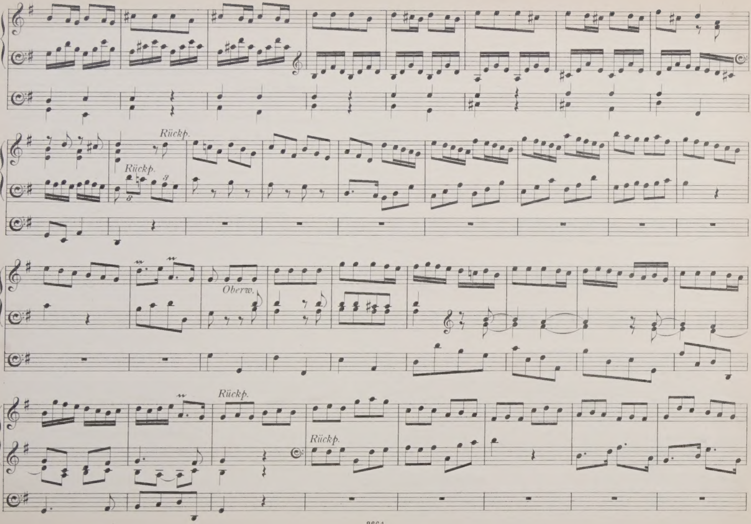
January, 1894.

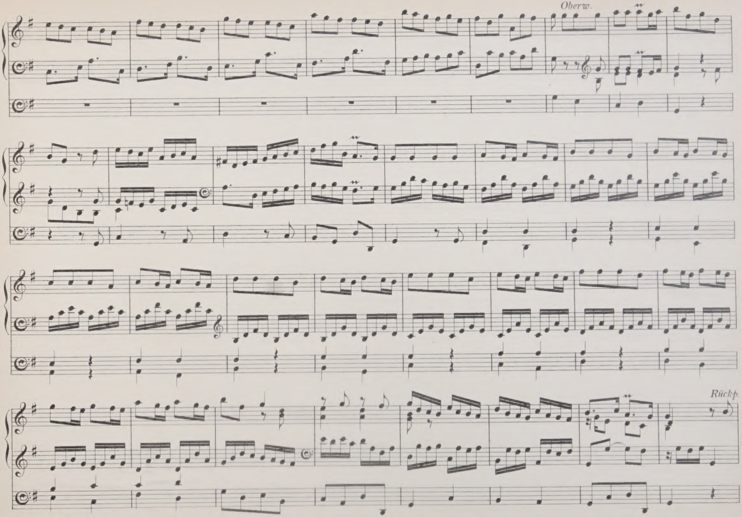
J. F. B.
J. H.

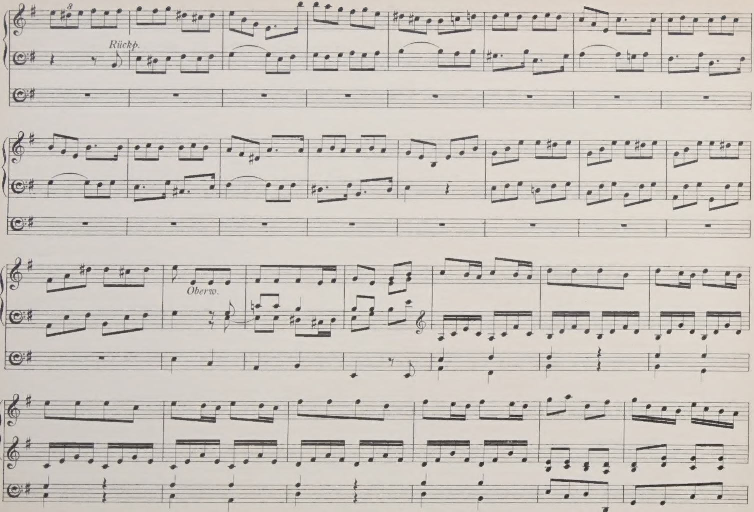
CONCERTO I.

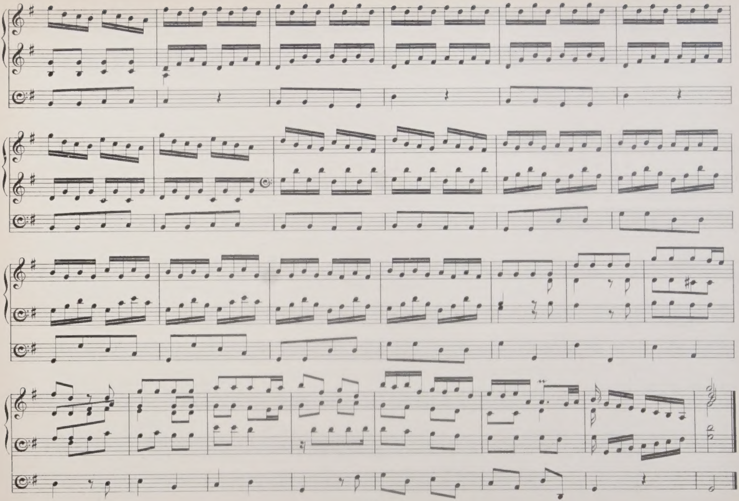
G MAJOR.

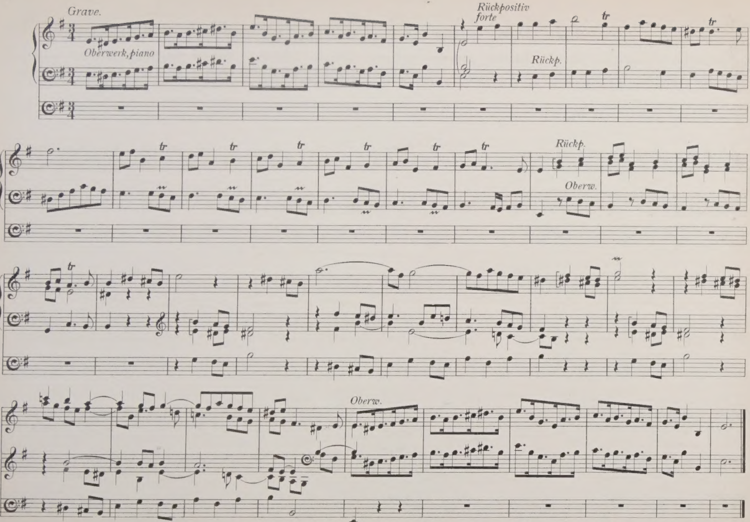

Oberwerk.
Rückpositiv.
Rückp.
Oberw.
Oberw.
tr


Rückp.
Rückp.
3
3
Oberw.
Rückp.
Rückp.

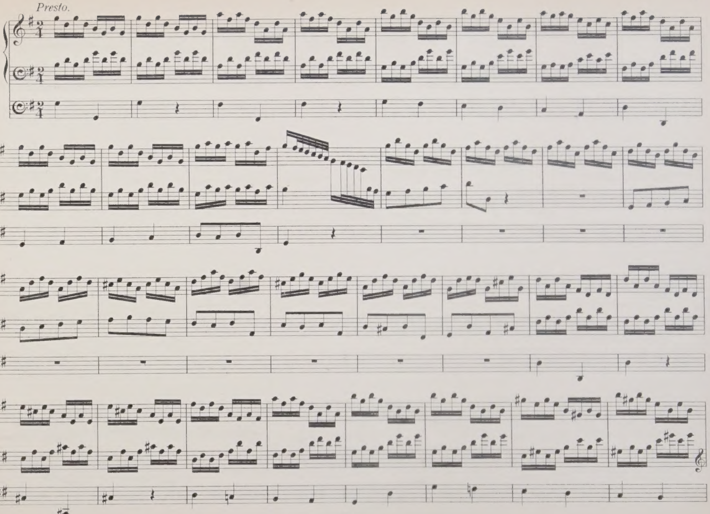

Oberw.
Rückp.

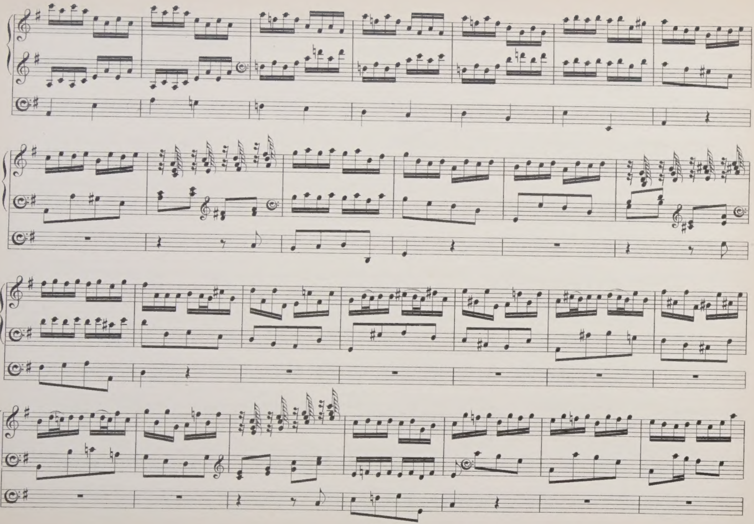

Rückp.
Oberw.

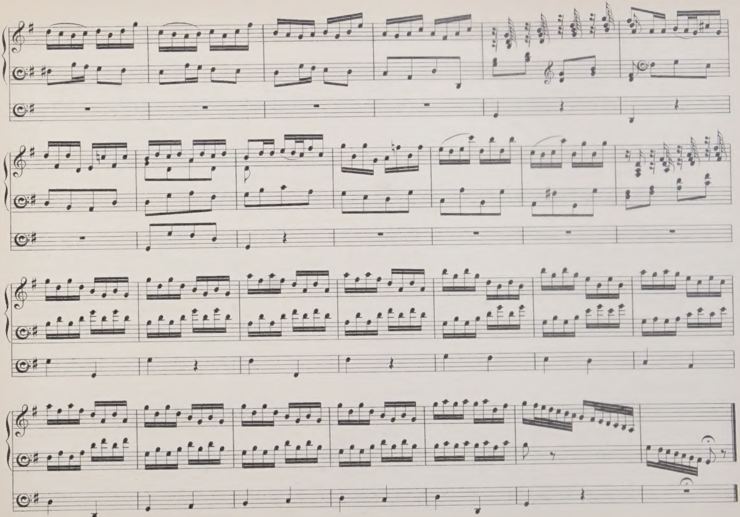



Grave.
Oberwerk, piano
Rückpositiv
forte
Rückp.
tr
Rückp.
Oberw.
Oberw.

Presto.

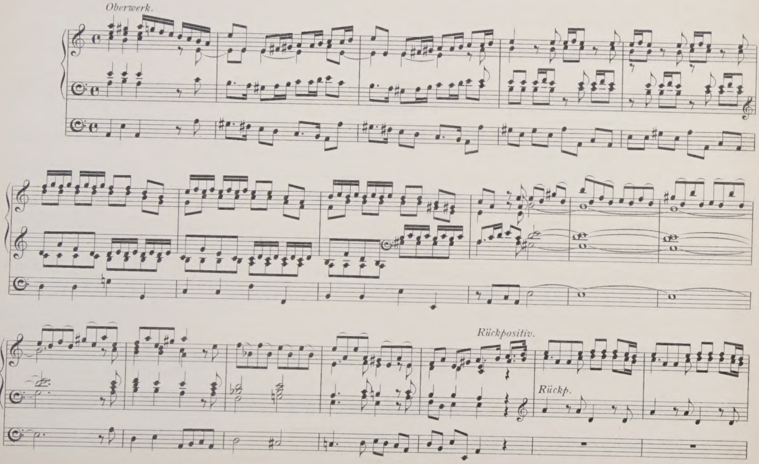


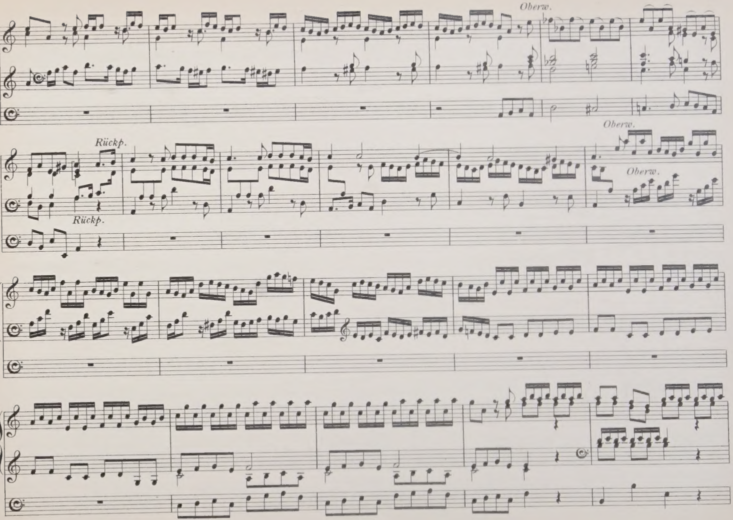


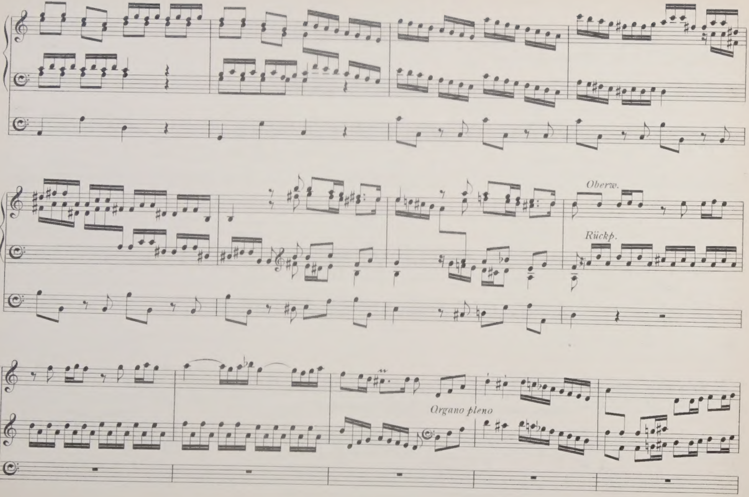


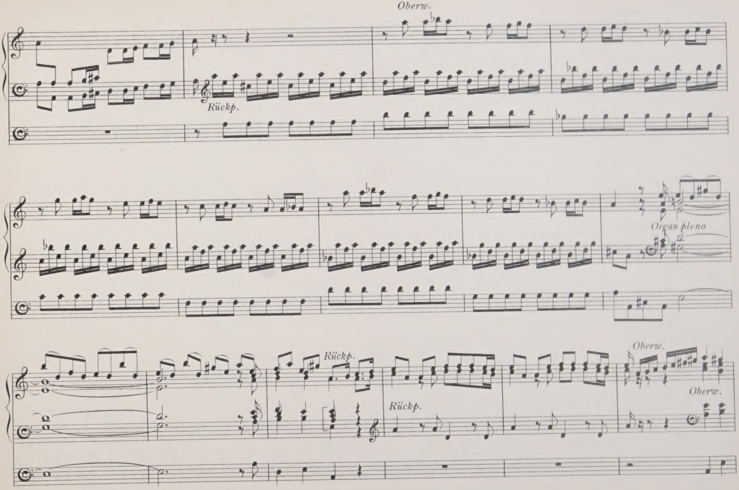
CONCERTO II.

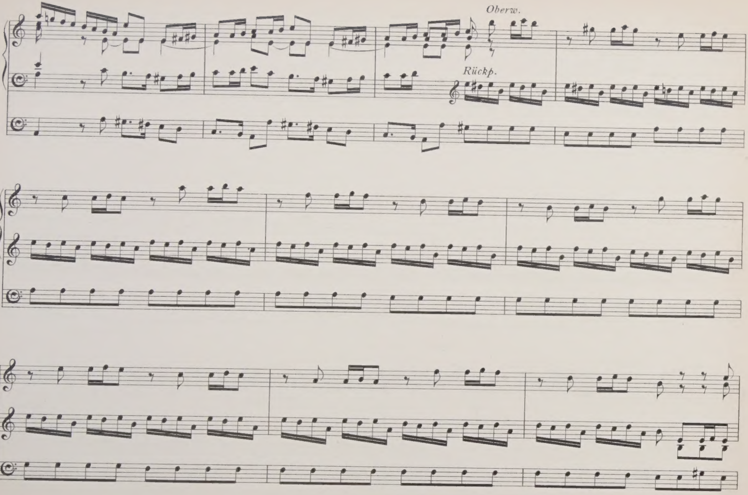
A MINOR.

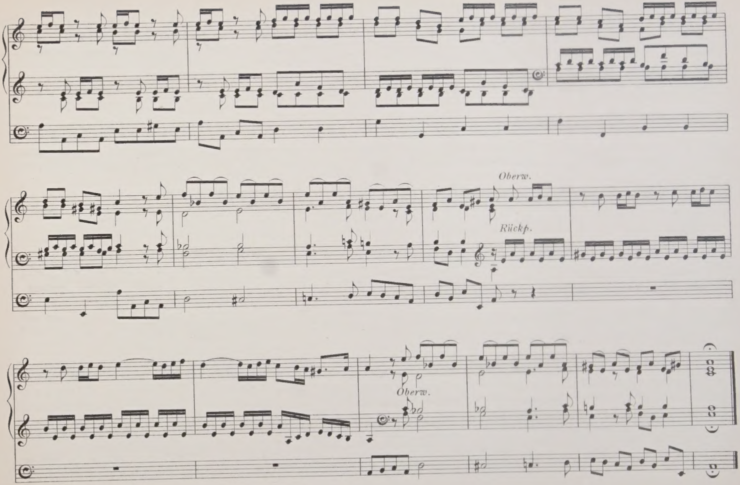

Oberwerk.
Rückpositiv.
Rückp.

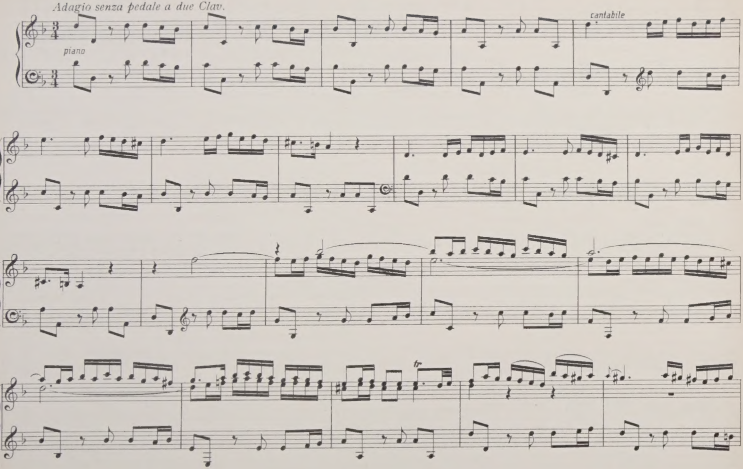

Oberw.
Rückp.
Rückp.
Oberw.
Oberw.

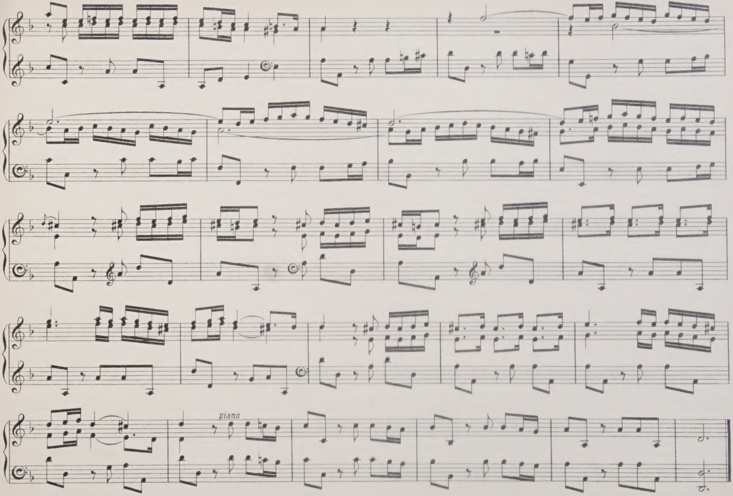

Oberw.
Rückp.
Organo pleno

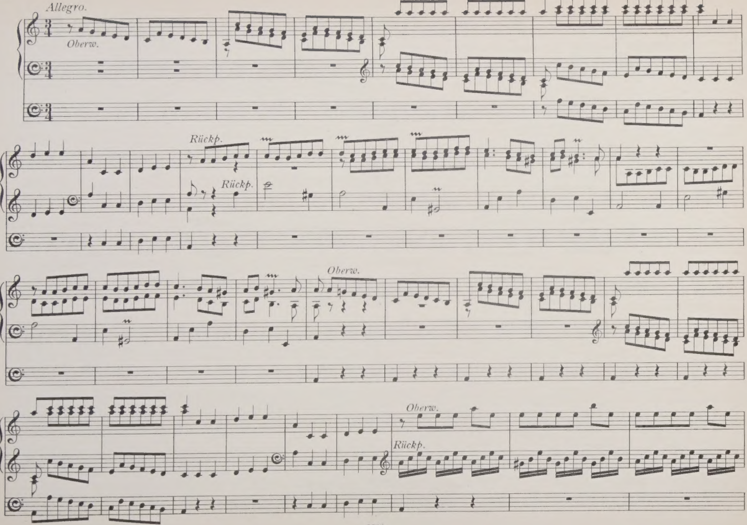

Oberw.
Rückp.
Organ pleno
Rückp.
Rückp.
Oberw.
Oberw.

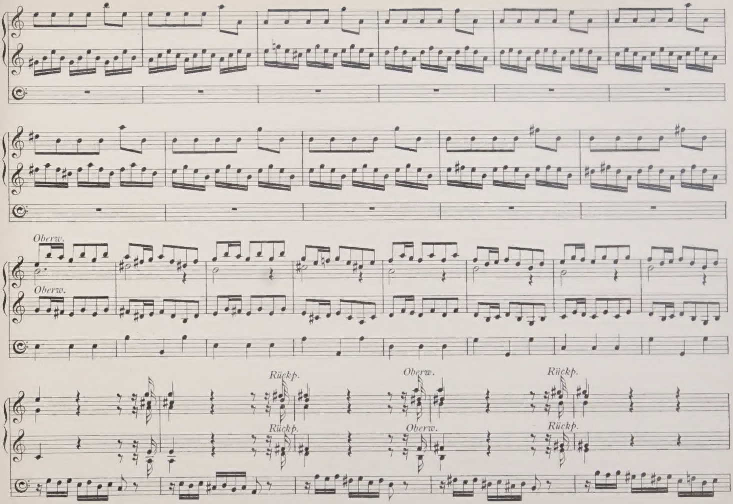

Oberw.
Rückp.

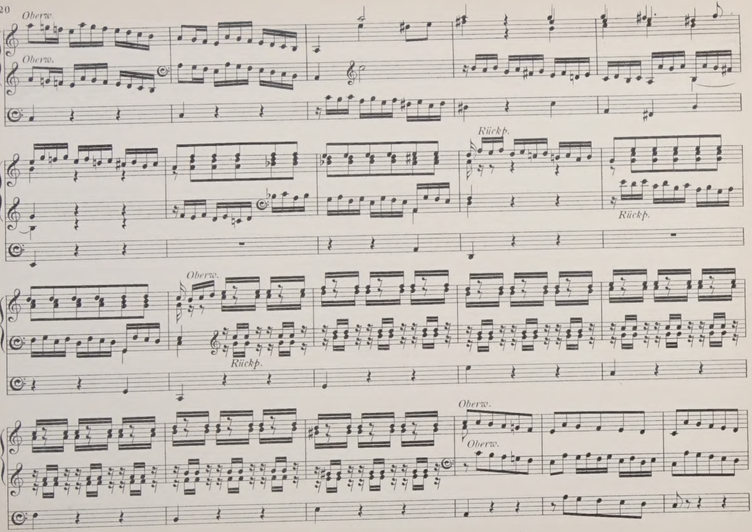

Oberw.
Rückp.
Oberw.

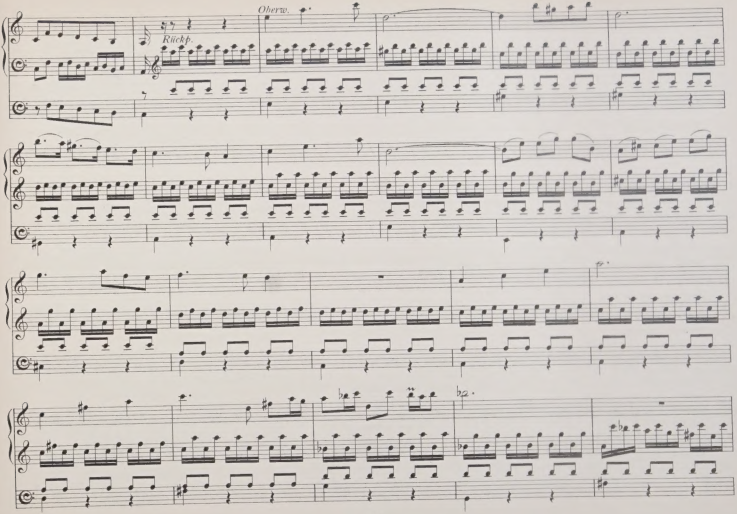

Adagio senza pedale a due Clav.
piano
cantabile
tr

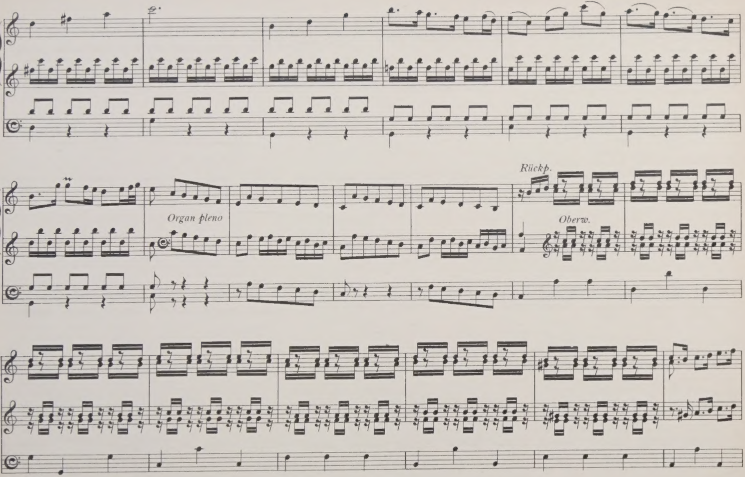

piano

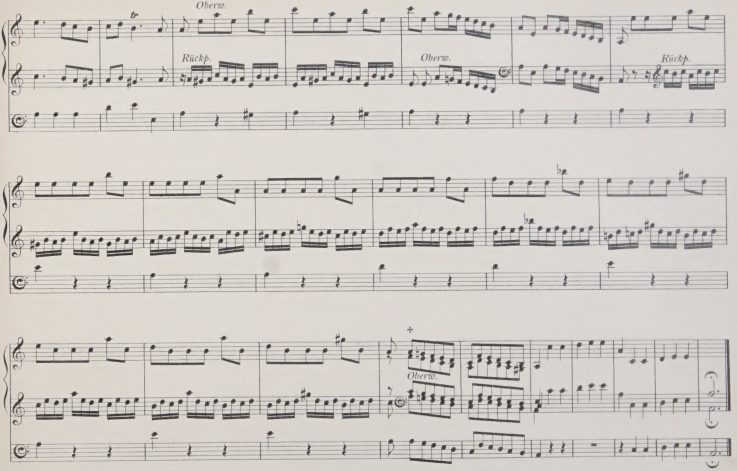

Allegro.
Oberw.
Rückp.
Rückp.
Oberw.
Oberw.
Rückp.


Oberw.
Oberw.
Rückp.
Oberw.
Rückp.
Rückp.
Oberw.
Rückp.


Oberw
Oberw.
Rückp.
Rückp.
Oberw.
Rückp.
Oberw.
Oberw.


Oberw.
Rückp.


Organ pleno
Rückp.
Oberw.


tr
Oberw.
Rückp.
Oberw.
Rückp.
+
Oberw.

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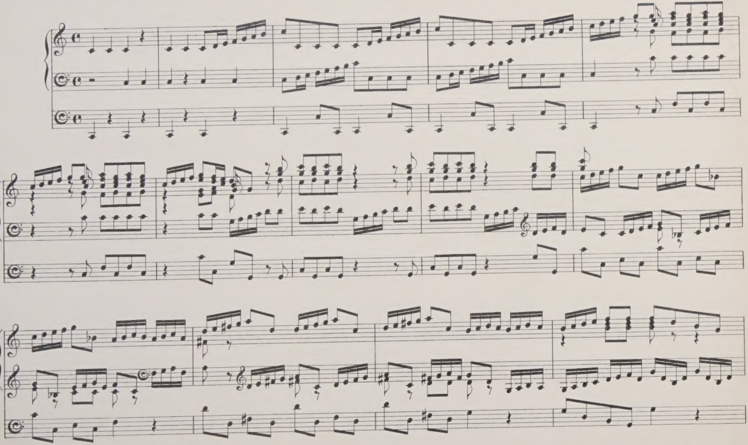
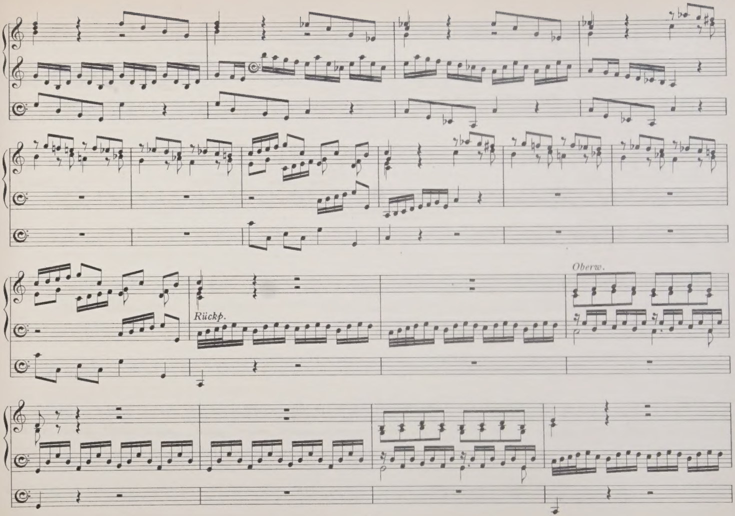
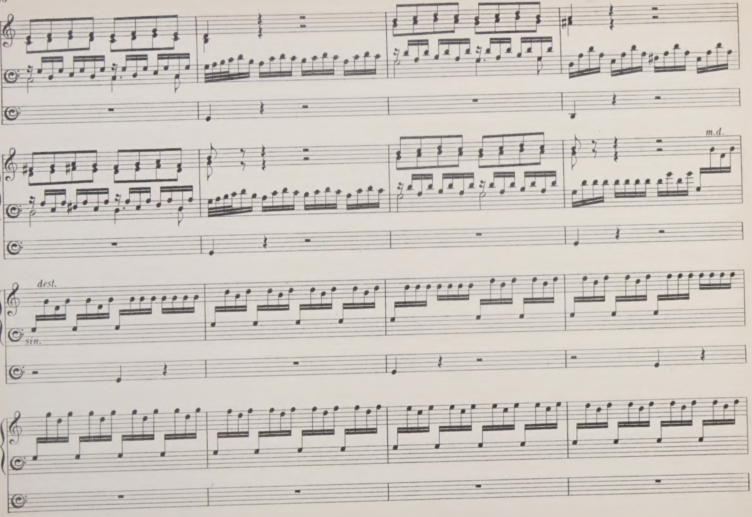
* See Preface.

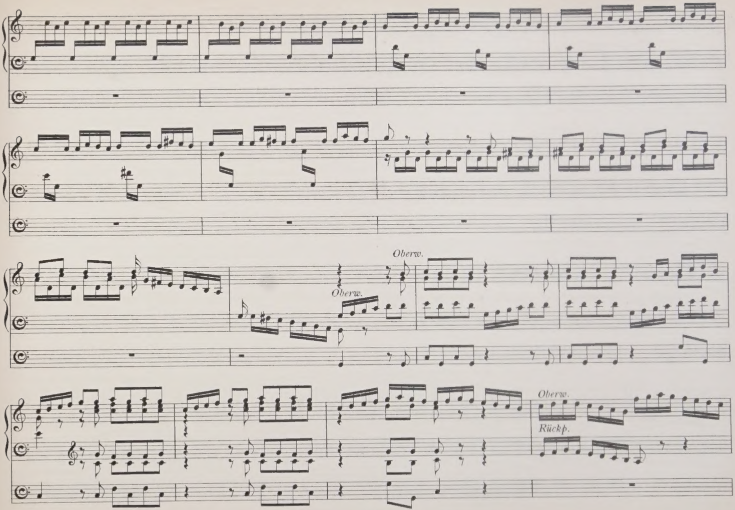
CONCERTO III.

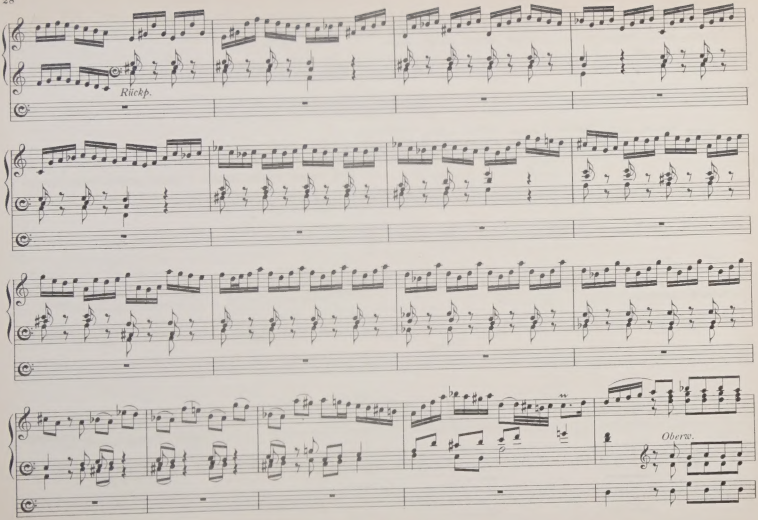
C MAJOR.




Rückp.
Oberw.


m.d.
dest.
sin.


Oberw.
Oberw.
Oberw.
Rückp.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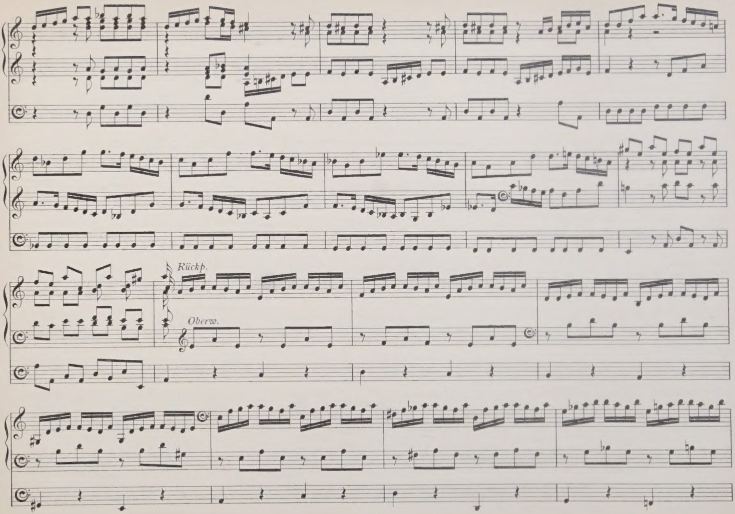
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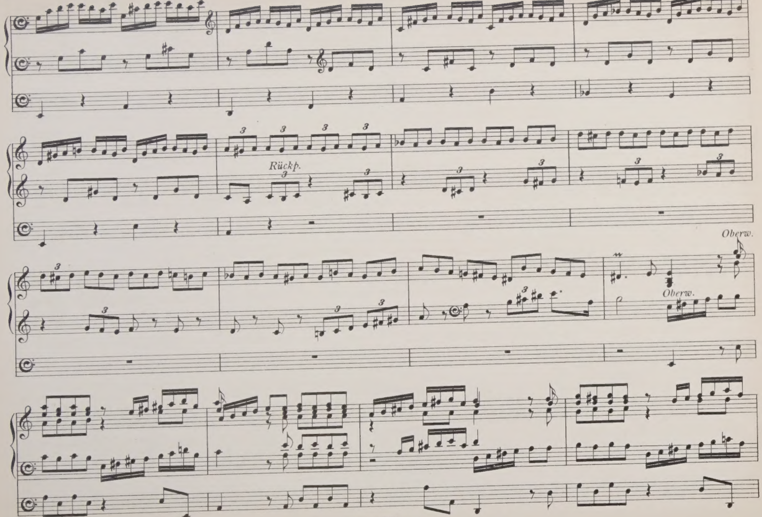
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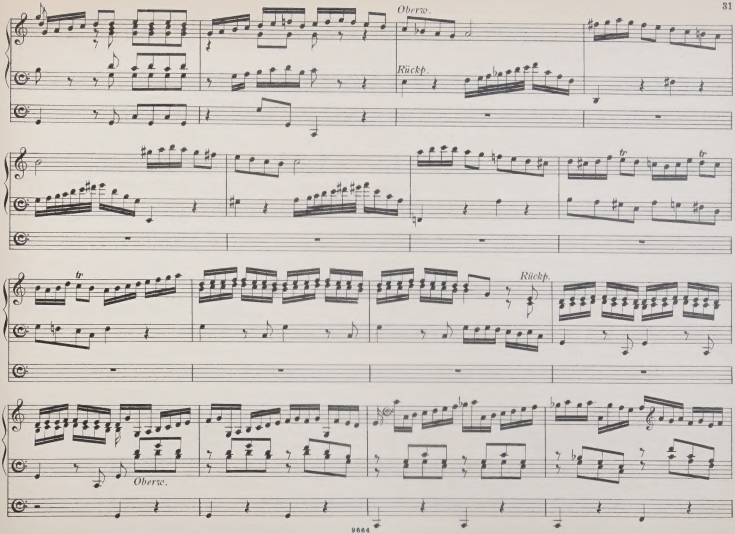
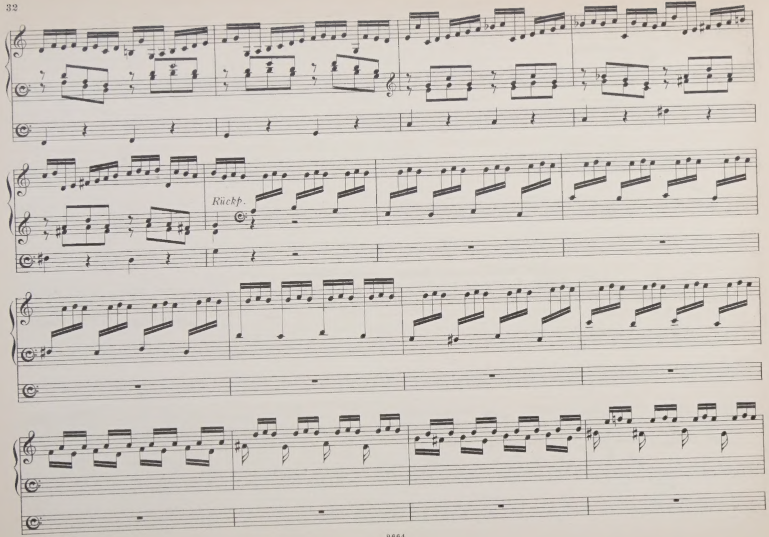
Oberw.
Oberw.


Oberw.
Rückp.
tr
tr
tr
Rückp.
Oberw.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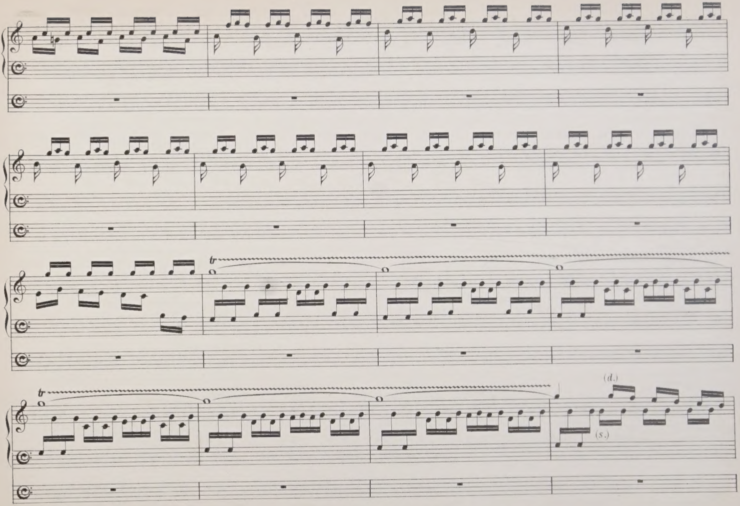
tr
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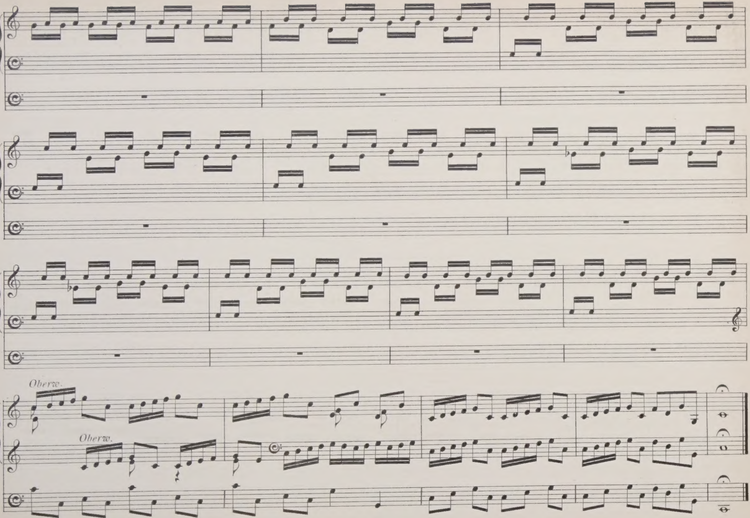
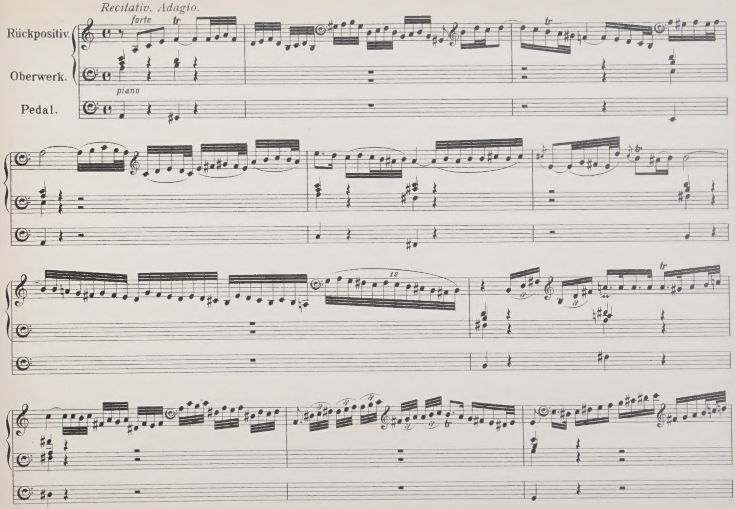
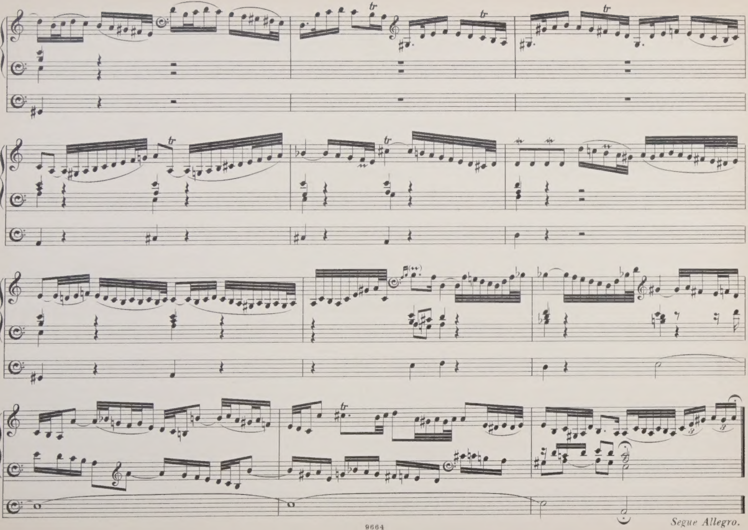
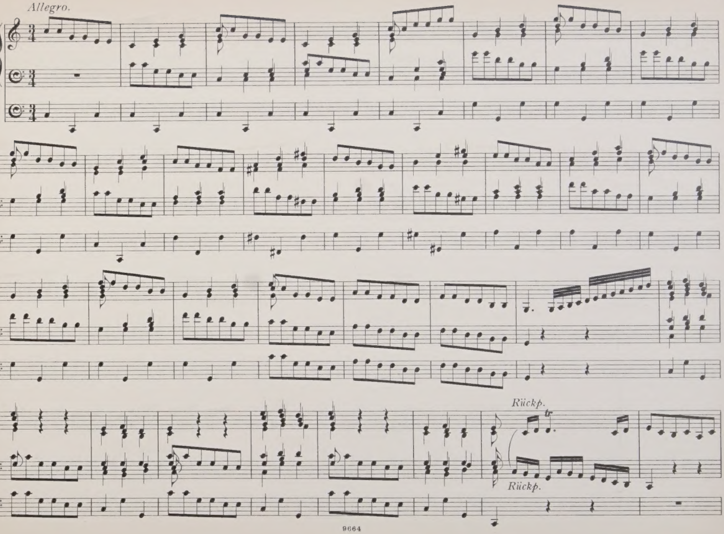
(d.)
(s.)

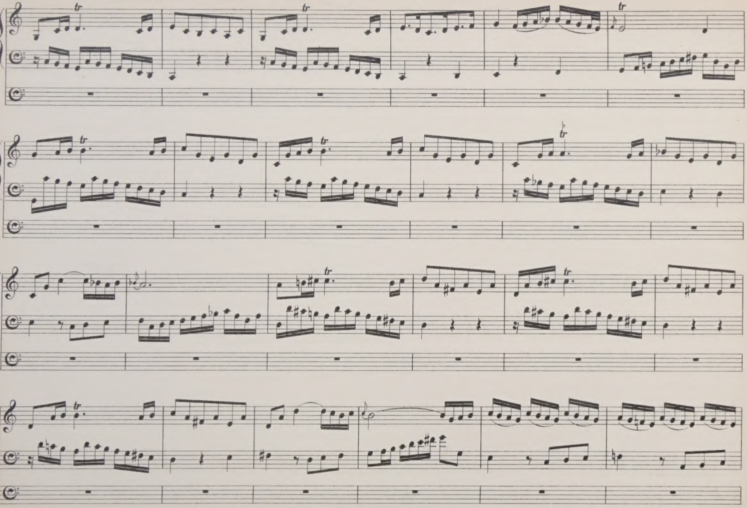

Oberw.
Oberw.


Recitativ. Adagio.
Rückpositiv.
Oberwerk.
Pedal.
forte
piano
tr
12
3


tr
tr
tr
tr
tr
tr
3
3

Segue Allegro.


Allegro.
Rückp.
tr
Rückp.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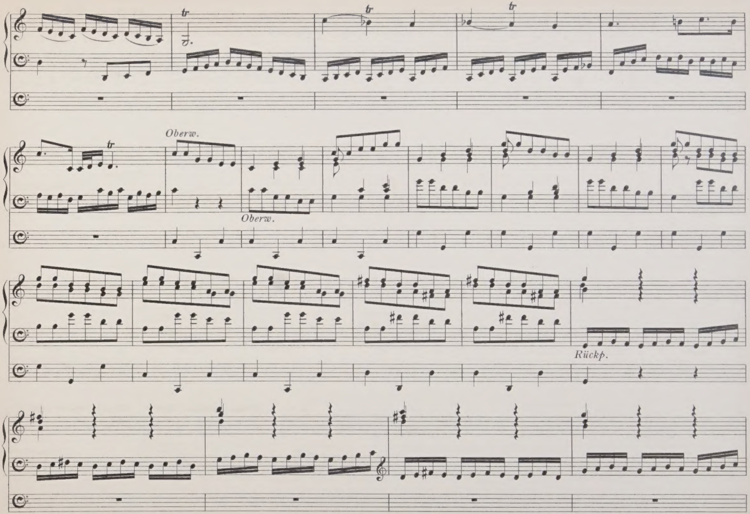
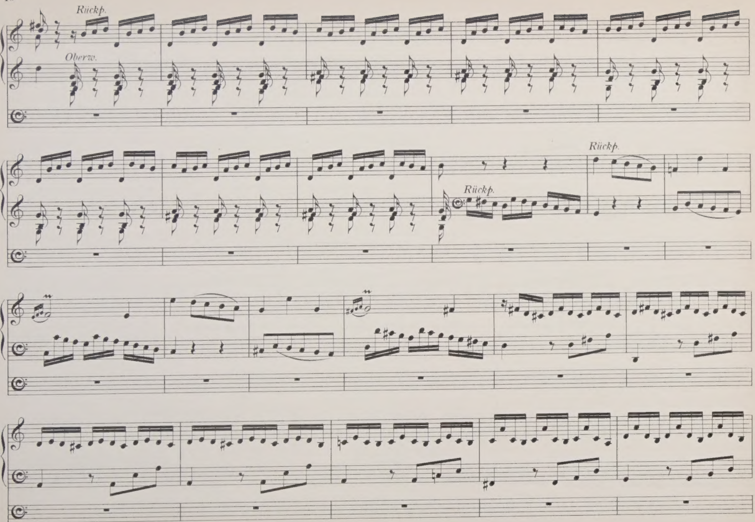
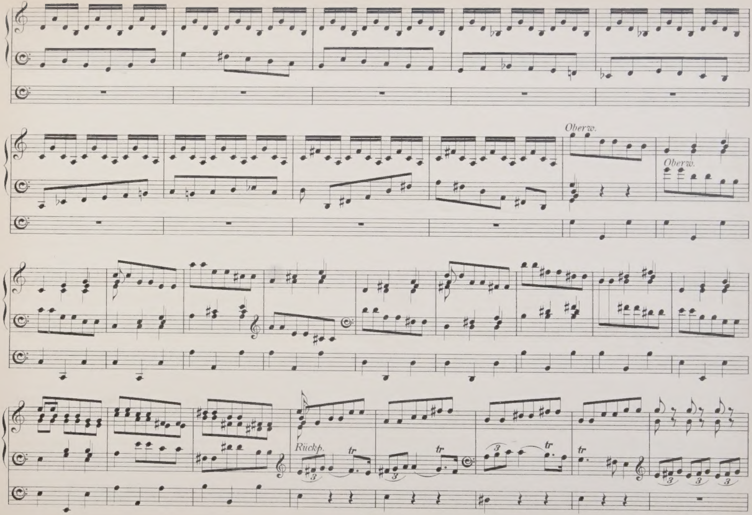
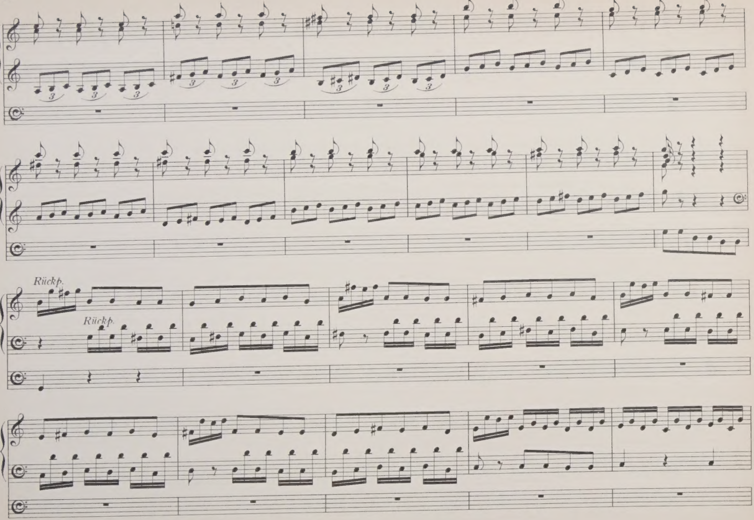
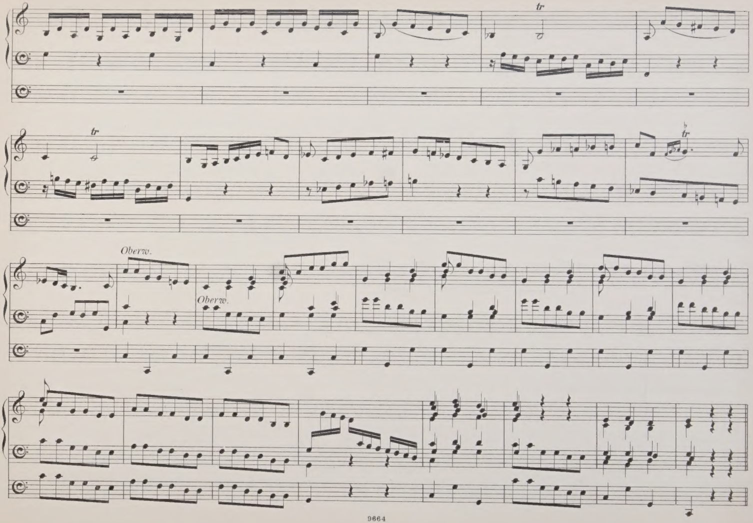
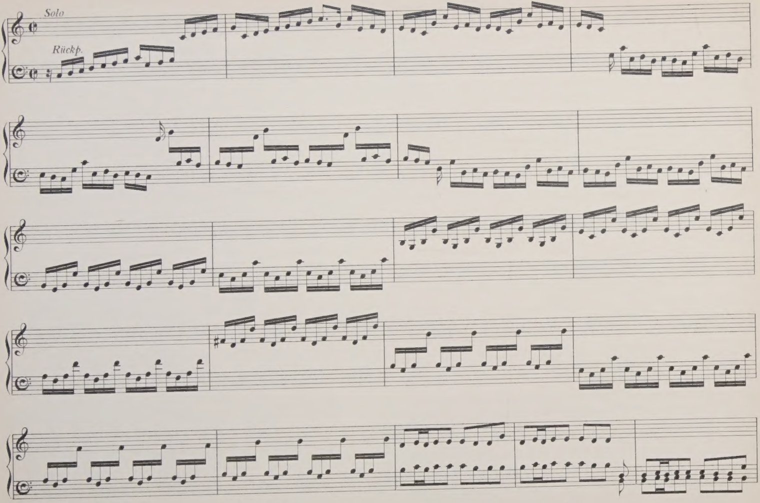

tr
tr
tr
tr
Oberw.
Oberw.
Rückp.

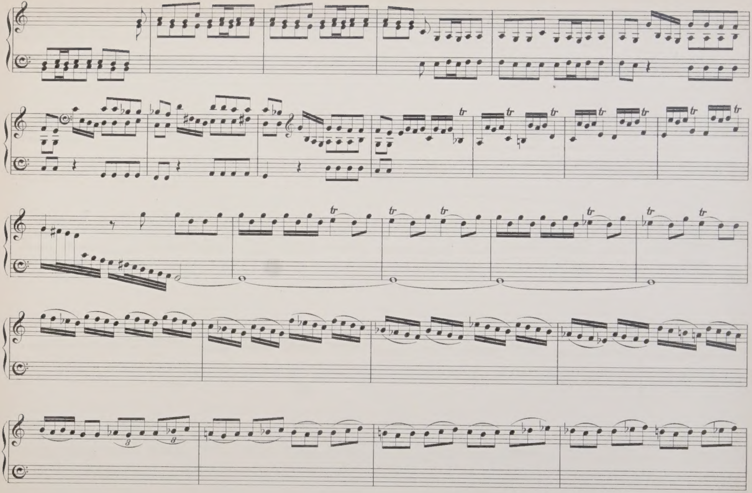

Rückp.
Oberw.
Rückp.
Rückp.

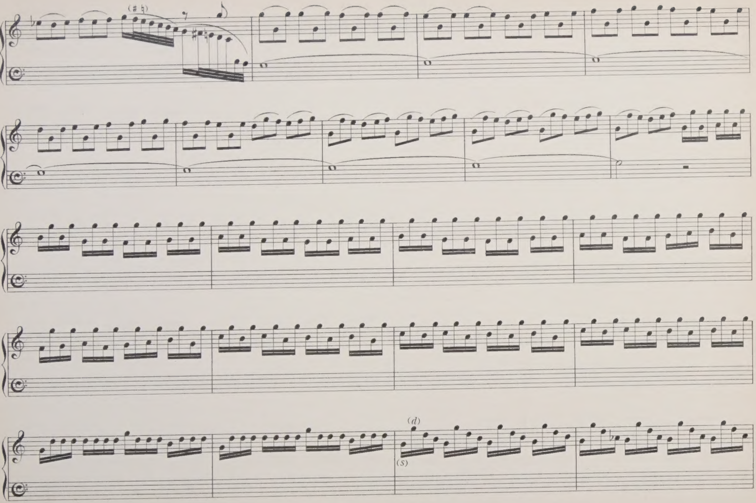

Oberw.
Oberw.
Rückp.
tr
tr
tr
tr
3
3
3
3
3
3

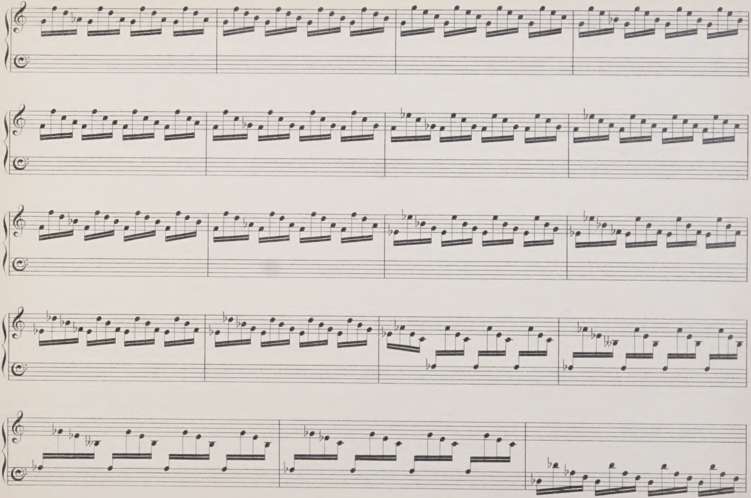

Rückp.
Rückp.

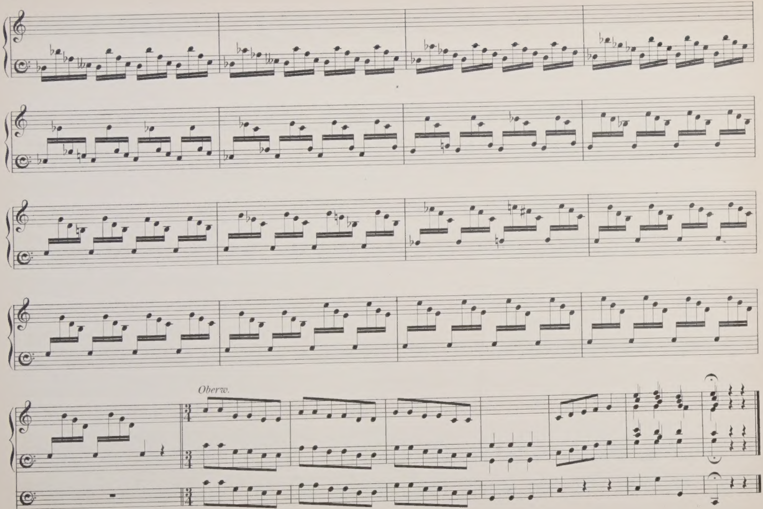

tr
tr
tr
Oberw.
Oberw.


Solo
Rückp.


tr
3
3

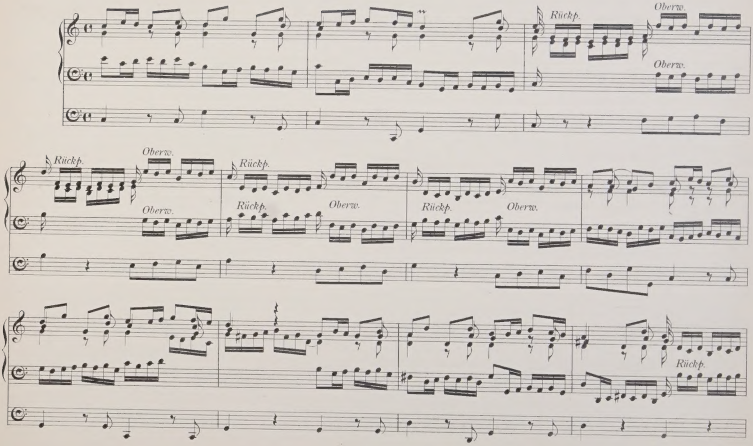

(♯ ♮)
(d)
(s)

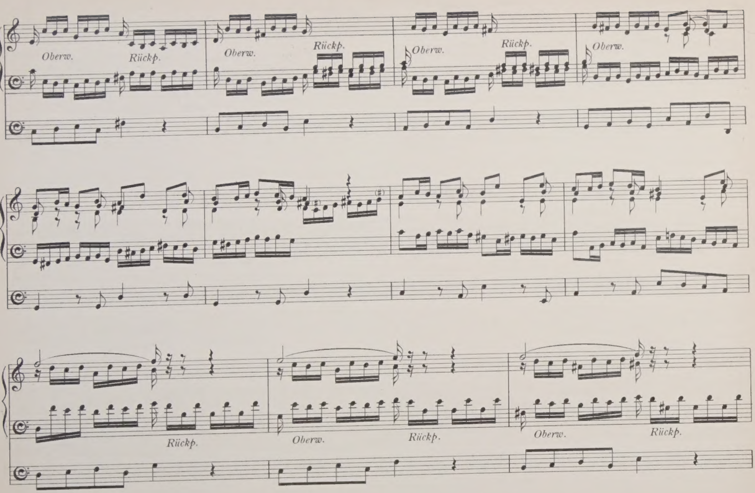



Oberw.

CONCERTO IV.

C MAJOR.


Rückp.
Oberw.
Oberw.
Rückp.
Oberw.
Oberw.
Rückp.
Rückp.
Oberw.
Rückp.
Oberw.
Rückp.
Oberw.
Rückp.


Oberw.
Rückp.
Oberw.
Rückp.
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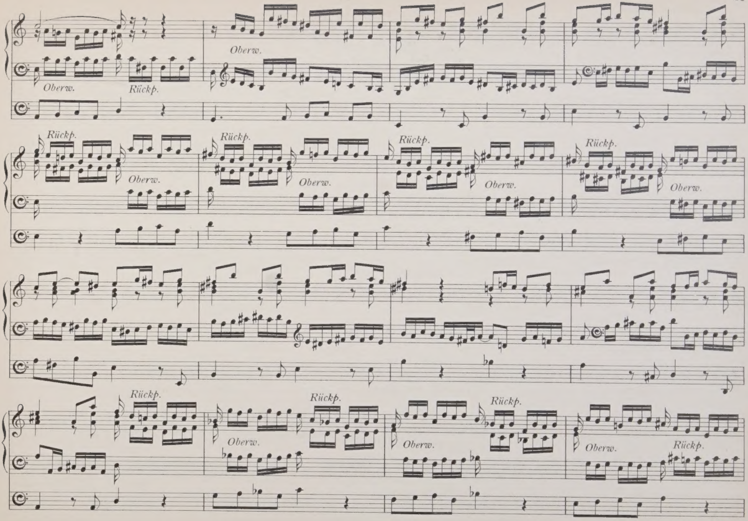
Rückp.
Oberw.
Rückp.


Oberw.
Rückp.
Oberw.
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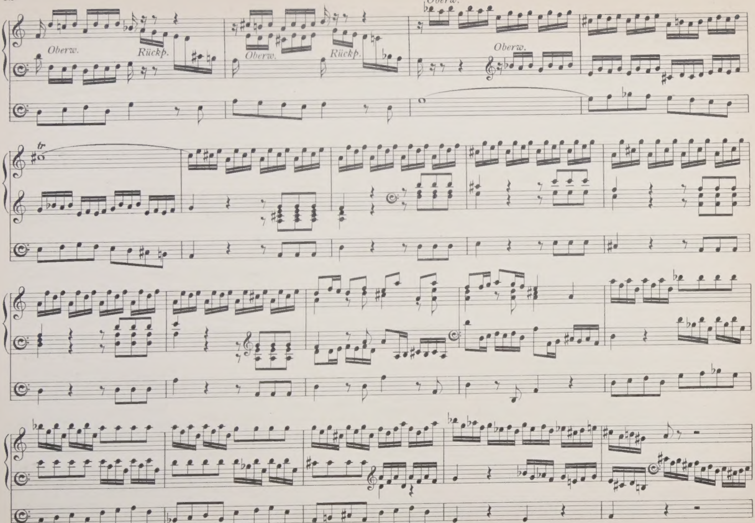
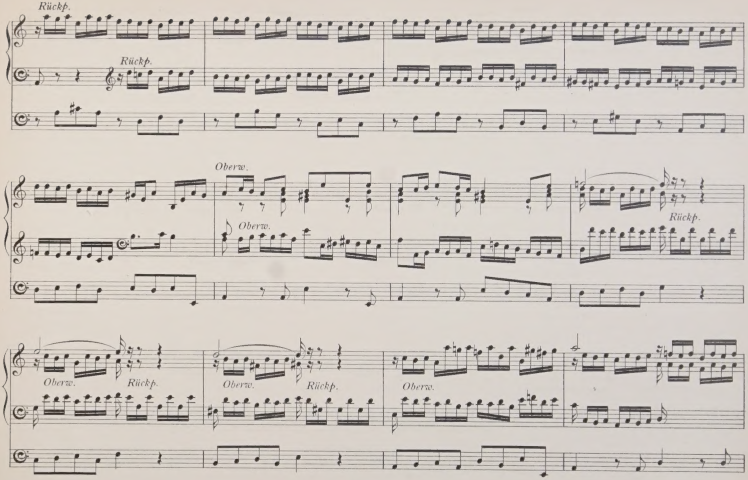
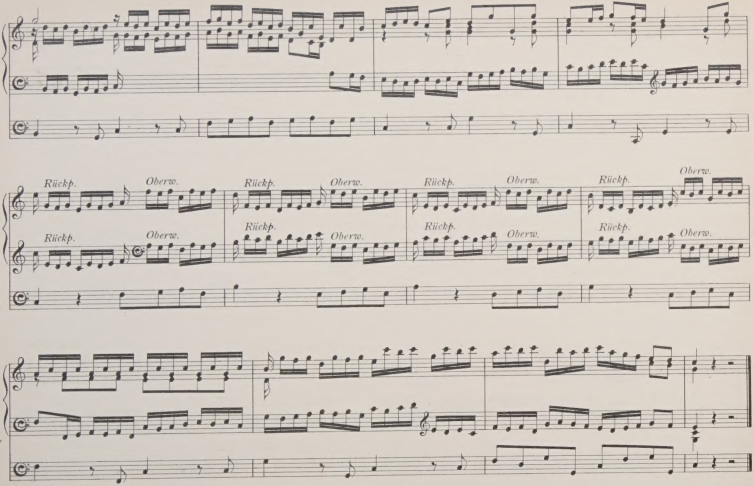
Rückp.


Oberw.
Rückp.
Oberw.
Rückp.
Oberw.
Oberw.
tr


Rückp.
Rückp.
Oberw.
Oberw.
Rückp.
Oberw.
Rückp.
Oberw.
Rückp.
Oberw.


Rückp.
Oberw.
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Rückp.
Oberw.

LONDON: NOVELLO & Cº
Engravers & Printers

THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Book XII.—Preludes, Fantasias, Fugues, Trios, &c. Price 3s.

London: NOVELLO AND COMPANY, Limited
AND
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PREFACE.

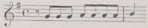
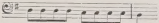
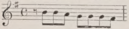
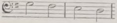
THE present issue completes the collection of Bach's Organ works, with the exception of his Choral Preludes and Choral Partitas. The whole of the Preludes, Toccatas, Fantasias, Fugues, &c., together with the Trios and Concertos for the Organ, have now been produced in this edition.

This twelfth book contains some of the less known and in some respects less important of Bach's Organ works. It includes possibly some more or less immature productions, and yet in point of general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes within its cover more than a dozen distinct works. A few words concerning the principal items are appended.

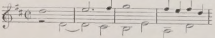
FUGUE, G MAJOR, $\frac{12}{8}$ (page 55).—This is a brilliant Fugue of great interest and effect. The subject is designed for convenient performance on the pedal. Spitta traces the influence of Buxtehude in its composition, remarking that many features exactly correspond with his style, but that the whole is animated by a bolder flight and a deeper nature (*see* Spitta's "Life of Bach," Vol. I., p. 323). In some copies of this work there are marks of *P.* and *F.* inserted in the subject and throughout the exposition, but as they are partly enclosed in brackets and appear of very doubtful authenticity they are omitted in this edition.

FANTASIA AND FUGUE, A MINOR (page 60).—A work of considerable length, extending over eleven pages. The Fantasia is a brilliant Toccata-like movement that invites and requires somewhat varied treatment, both in respect of tone and speed; it is followed by a fugal portion which subsequently reverts to the Fantasia form. The whole work, with adequate performance, must prove attractive and interesting to many who might fail in the full appreciation of some of the master's deeper works.

FANTASIA, WITH IMITATION, B MINOR (page 71).—Some doubt exists as to whether this is a genuine Organ work or not. It is printed among the Clavier works in Peters'; and Spitta lends the weight of his authority against its being regarded as an Organ composition. On the other hand, Roitzsch and the Bach Society regard it as an Organ work, and its suitability to the instrument seems beyond question.

FANTASIA, G MAJOR (page 75).—This is really in three movements, all more or less based on the initial theme:  which subsequently appears in an inverted form: ; and with further modification becomes the theme of the *Adagio*:  &c. The same idea is used in yet another form in the *Finale*:  &c. The perusal of the detailed Analyses in Spitta, Vol. I., p. 321, will reward the student.

FUGUE, D MAJOR (page 83).—This is included in the Peters' edition, and also occurs in an Appendix to the Bach Society's edition. It is evidently somewhat of a sketch and has many incomplete, not to say unsatisfactory features. The subject is identical with the second subject of the Allabreve in the same key—



except that the first note is only a minim. In bar 35 there are a pair of octaves, and other consecutives may be found on page 85. In bar 36 a fifth part enters in rather an irregular manner. On page 84 (bar 3) something like a new counter-subject enters, and is directly inverted in the same key (bar 8) with, however, some variation towards the end. Although the work does not claim high rank it was too important and interesting to omit from this collection.

FUGUE, G MAJOR (page 86), is inserted on the authority of its finding a place in Peters' and in the Bach Society's editions. It is effective and straightforward, but calls for no special remark.

PRELUDE, C MAJOR (page 91).—The theme is a fragment of a descending scale, relieved by a contrast of treatment in bars 20 to 36.

FANTASIA, C MAJOR (page 92).—This is in Peters' printed for manuals alone, but we have followed the more recent, and what we regard as the better reading of the Bach Society's edition.

PRELUDE, C MAJOR (page 94), for manuals alone.—This has been included as finding a place in Peters'.

FUGUE, C MINOR (page 95), almost entirely for manuals.—The pedal is, however, used with great effect at the close, and disposes of the idea (if any really entertain it) that this beautiful composition was designed for the Clavier. It is interesting to note that Clementi, in Vol. III. of his "Practical Harmony," attributes this Fugue to C. P. E. Bach.

FUGUE, C MAJOR (page 100).—This is inserted on the authority of Peters', and follows the reading of that edition, Spitta thinks it was probably associated with the Fantasia printed on page 92.

PASTORALE (page 102) and three following pieces constitute something resembling a Suite, and appear in the present order after a MS. belonging to Forkel. The Pastoral begins in F and ends in A minor, and is evidently not complete in itself. The three following pieces are without names but may well be regarded, as suggested by Griepenkerl in Peters', as being an Allemande, an Aria, and a Jig.

A TRIO, C MINOR (page 108), and AN ARIA (page 112) are also included in the book.

It may be well to remind students that the suggestions for registration are *but suggestions*, suitable enough for such instruments as the Editors had in view, but they admit of wide variation according to the resources of the individual organ on which they are performed, even if it is desired to attain the general effect suggested. It is for this reason that the indications have been placed as footnotes and with the desire to interfere as little as possible with the text. It is important to remark that when a change is made from a louder to a softer organ, or *vice versâ*, the pedal should always be in corresponding proportion.

If in some cases, to avoid a needless change of clefs, notes to be played by the left hand are printed on the upper stave, or conversely notes to be played by the right hand on a lower stave, this has only been done where the division between the two hands is self-evident, or the indication, L. H. or R. H., has been affixed or a bracket marked.

SUGGESTED METRONOMIC RATE.

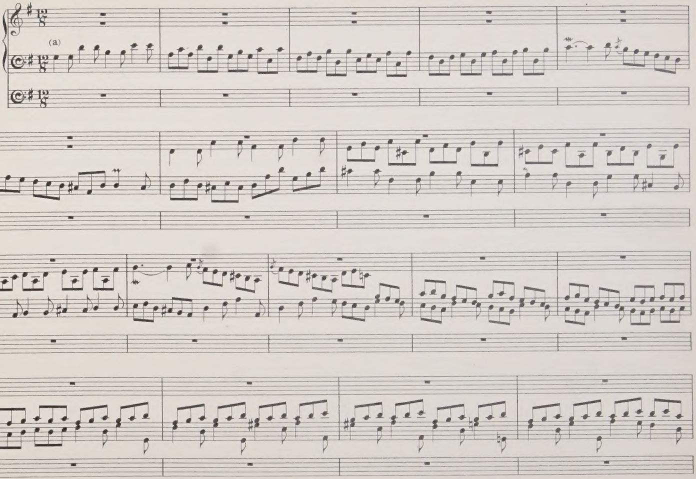
Fugue, G major	$\frac{12}{8}$	Page 55	♩. = 76
Fantasia and Fugue, A minor	C	,, 60	♩ = 72
Fantasia, B minor	C	,, 71	♩ = 72
Fugue, B minor	$\frac{3}{4}$	,, 72	♩ = 108
Fantasia, G major	C	,, 75	♩ = 72
Adagio, E minor	C	,, 79	♪ = 100
Allegro, G major	C	,, 80	♩ = 84
Fugue, D major	¢	,, 83	𝅗𝅥 = 80
Fugue, G major	C	Page 86	𝅗𝅥 = 72
Prelude, C major	$\frac{3}{4}$	,, 91	♩ = 80
Fantasia, C major	C	,, 92	♩ = 76
Prelude, C major	$\frac{3}{4}$	,, 94	♩ = 72
Fugue, C minor	C	,, 95	♩ = 72
Adagio, C minor	C	,, 99	♩ = 60
Fugue, C major	C	,, 100	♩ = 84
Pastorale, F major	$\frac{12}{8}$	Page 102	♩. = 72
C major	C	,, 104	♩ = 60
C minor	$\frac{3}{8}$	,, 104	♪ = 72
F major	$\frac{6}{8}$	,, 106	♩ = 69
Trio, C minor—Adagio	C	,, 108	♪ = 76
Allegro	¢	,, 109	𝅗𝅥 = 72
Aria, F major	$\frac{3}{8}$	,, 112	♪ = 76

J. F. B.
J. H.

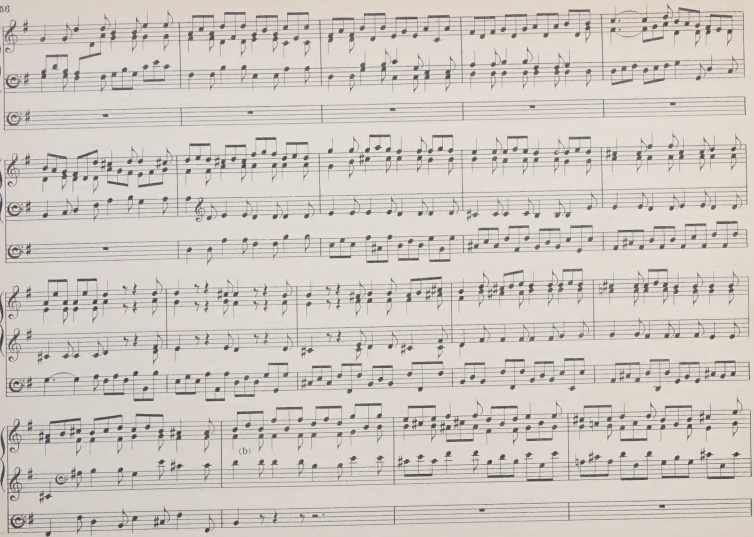
January, 1895.

FUGUE.

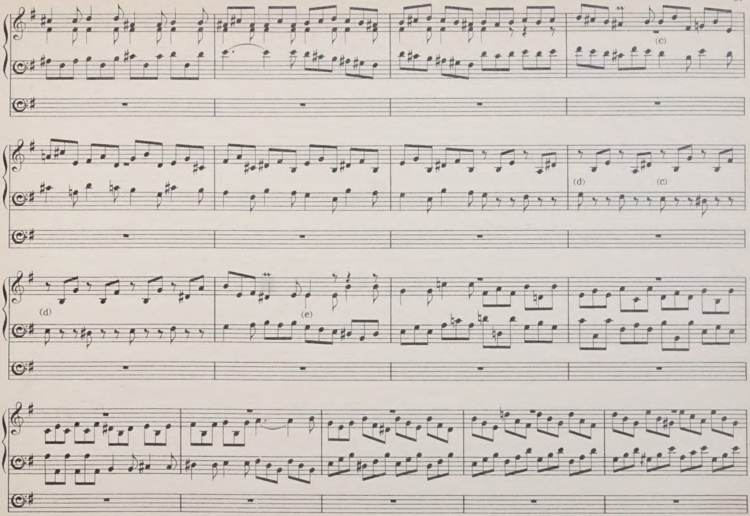
G MAJOR.



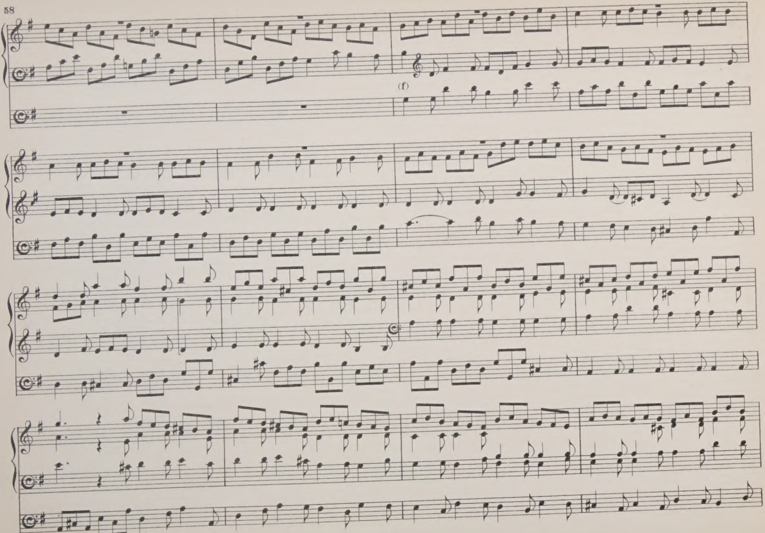
(a) G^t to 15^th.



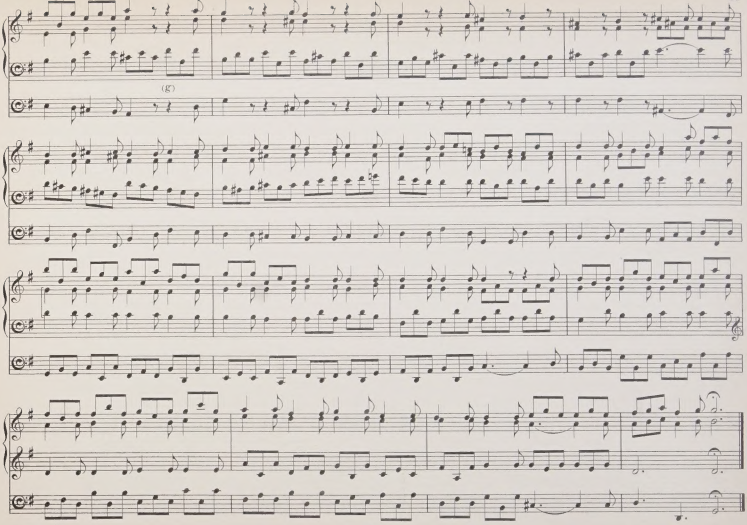
(b) Reduce to Principal.



(c) Reduce to Diap^s (d) Sw. (closed) (e) crescendo swell very gradually up to (f)



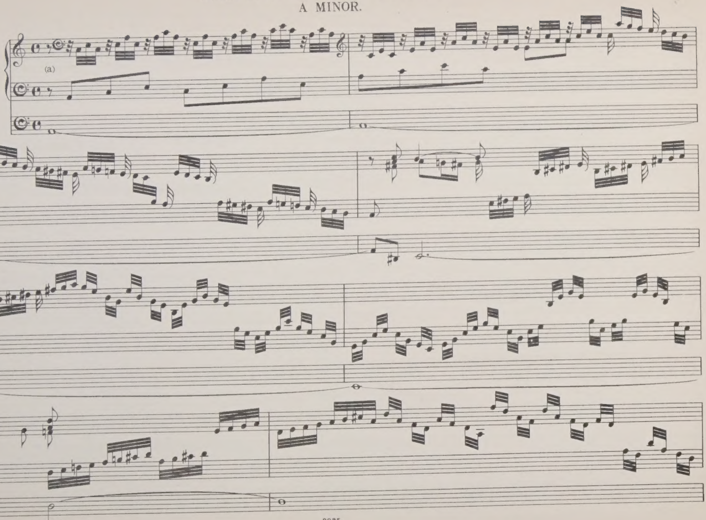
(f) Gt. to 15th. coupled to Sw. (open.)



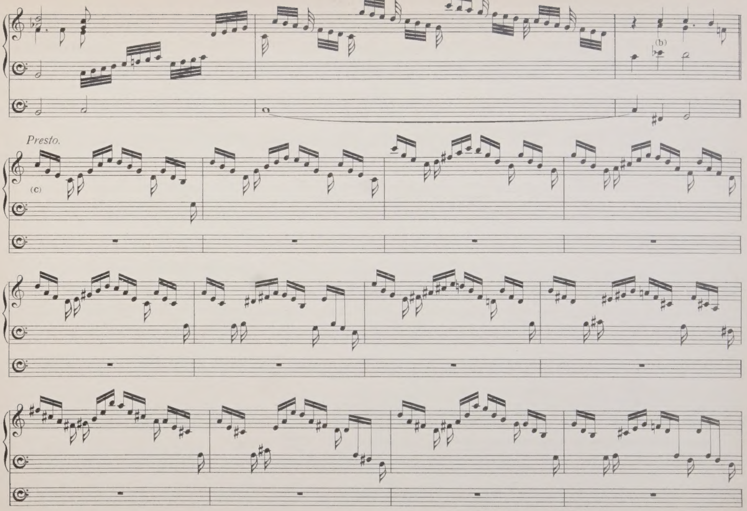
(g) Full G^{t}

FANTASIA AND FUGUE.

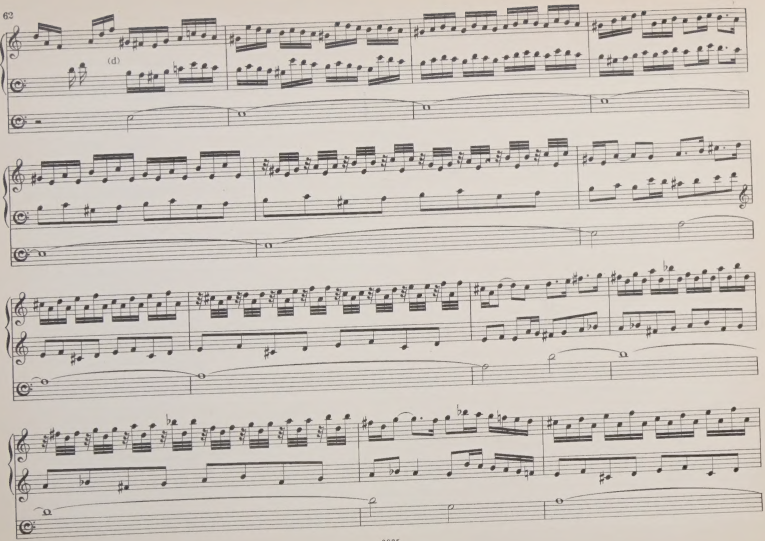
A MINOR.



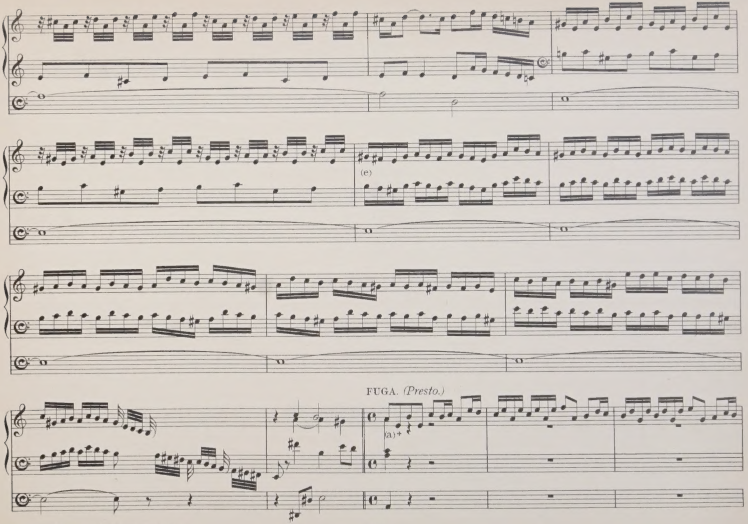
(a) G^t. Princ. coupled to Sw.



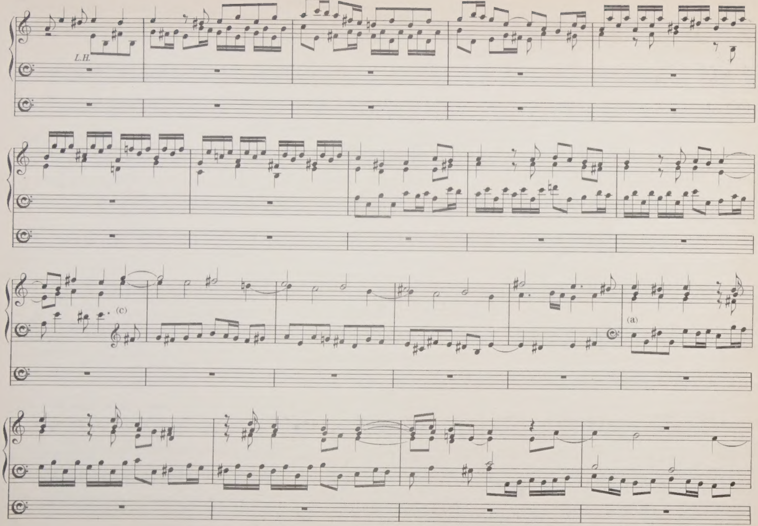
(b) diminuendo. (c) Ch. 8 8 4 ft.

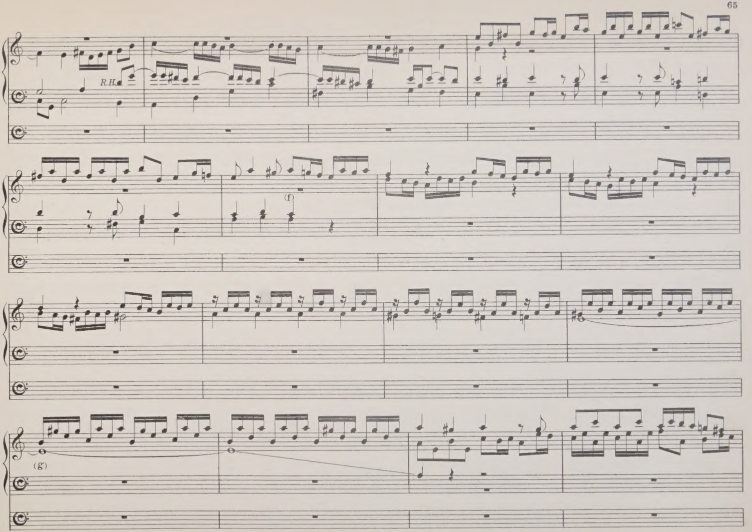


(d) Sw. to 15th with Oboe.

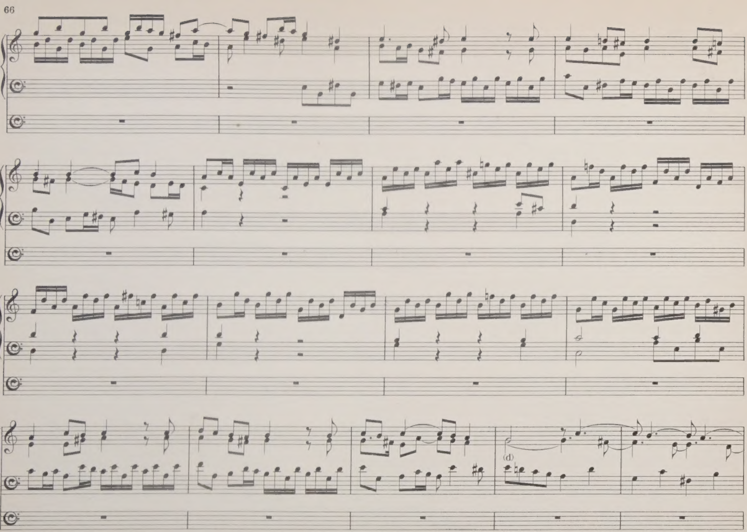

(e)
FUGA. (Presto.)
(a)+

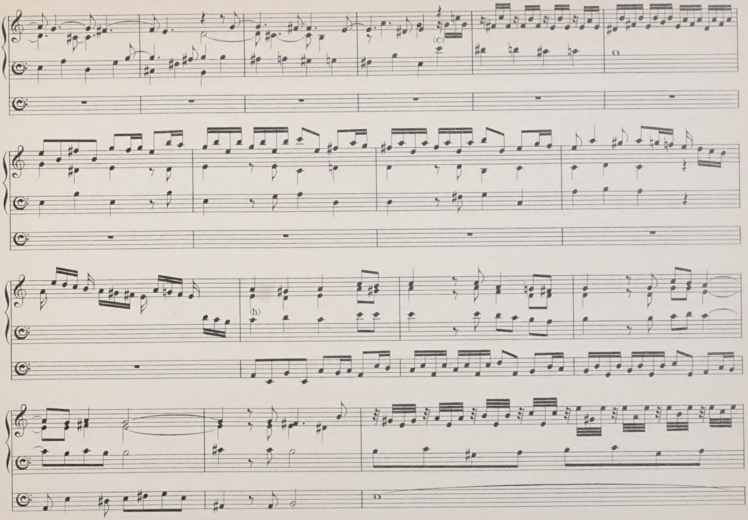
(e) crescendo swell. + Right hand only.


L.H.
(c)
(a)

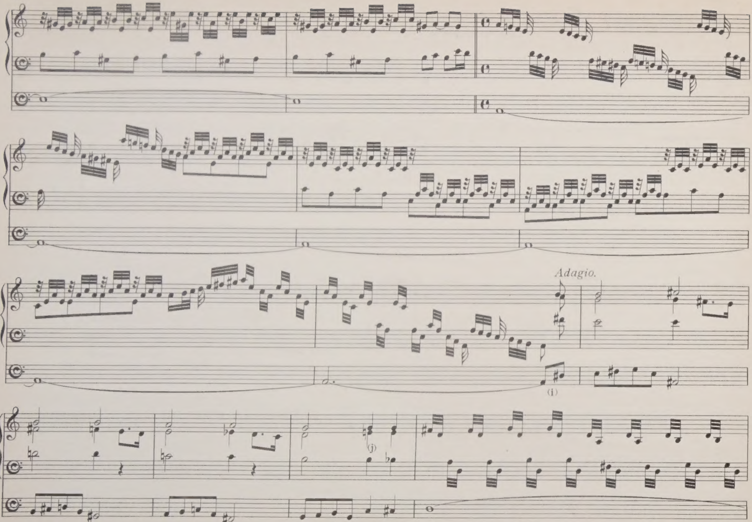


(f) Sw. (closed.) (g) crescendo.

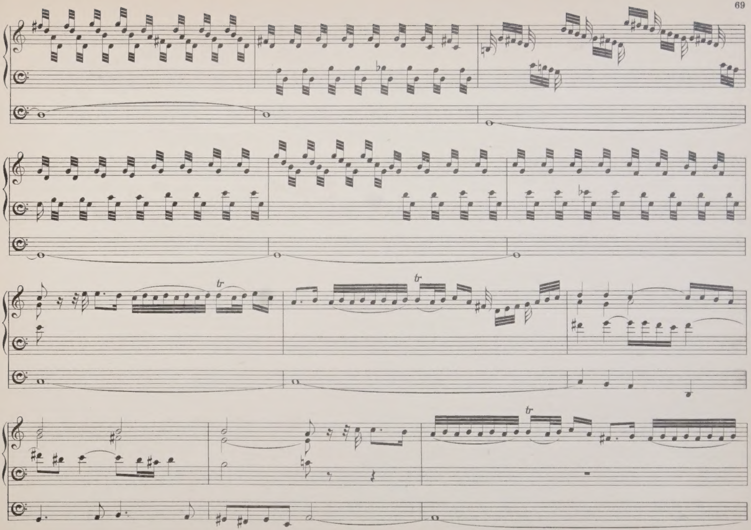

(d)



(h) Full G^{t}



(i) Tuba to Ped. (j) diminuendo to Diap^s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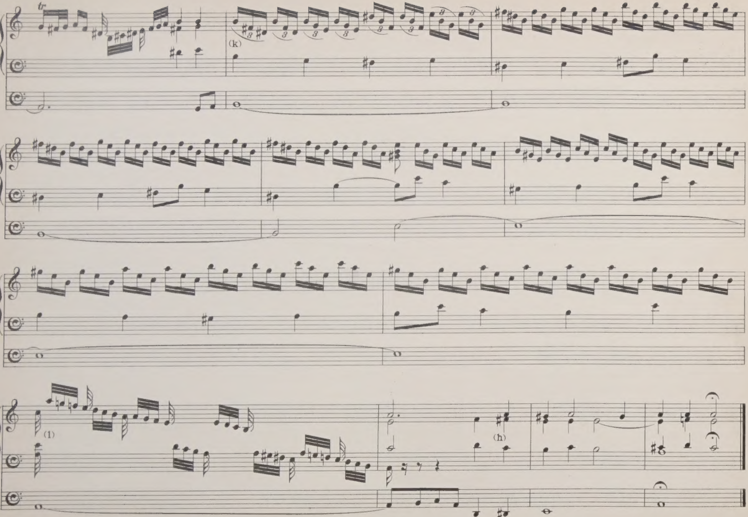
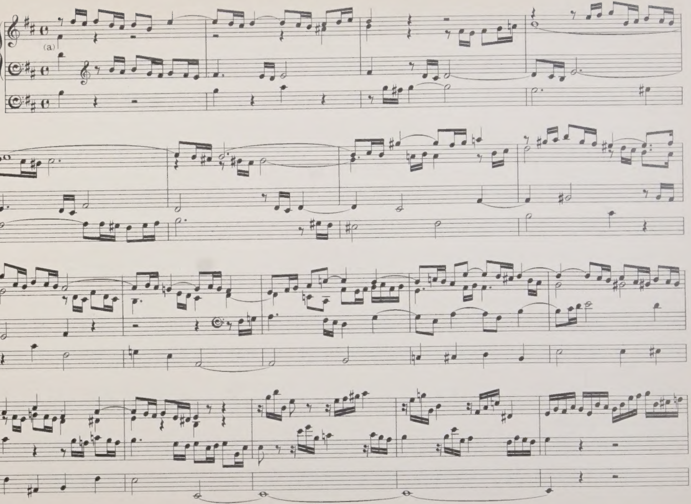
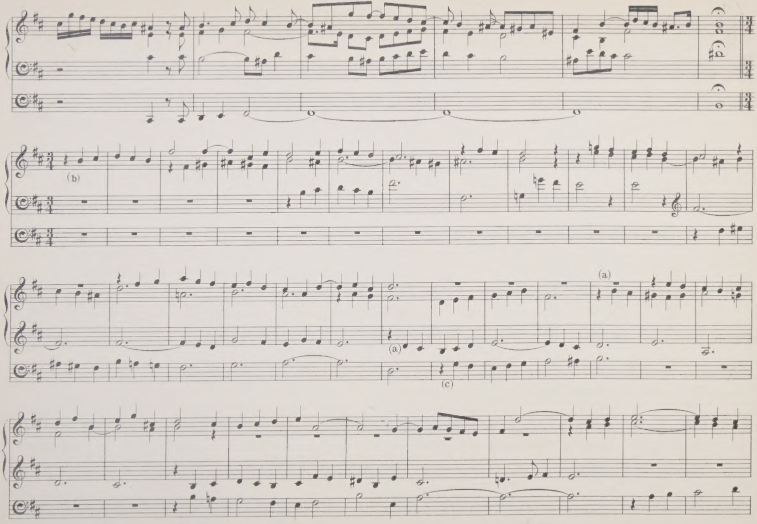


(k) R.H. Sw. L.H. Gt to Princ. (1) Full Sw.

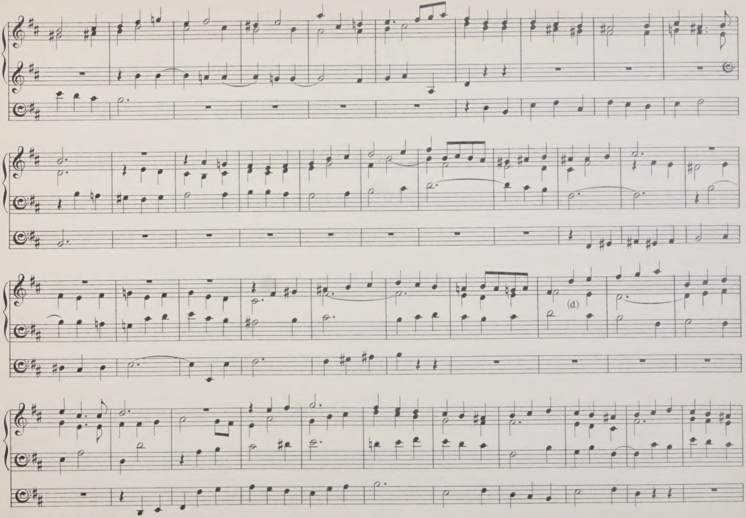
FANTASIA WITH IMITATION.



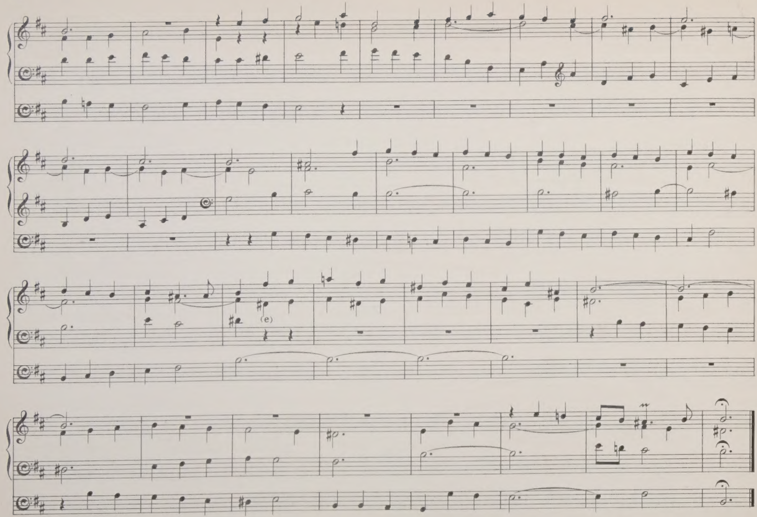
(a) G^t Diap^ns



(b) Choir 8 & 4 ft (c) Gt to Ped.



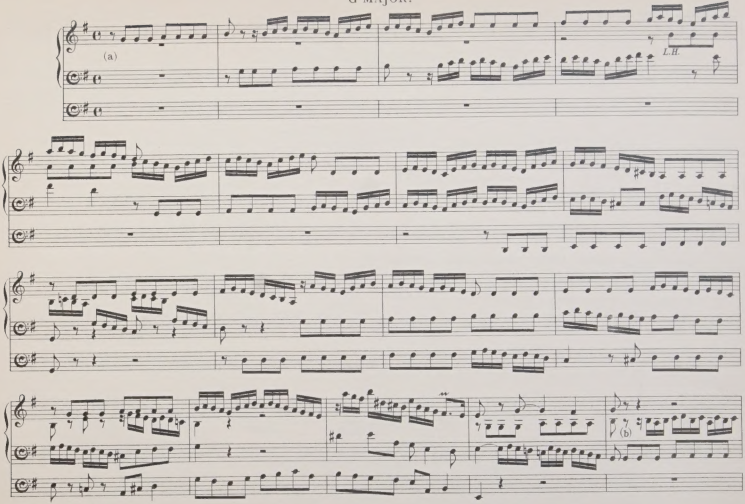
(d) crescendo



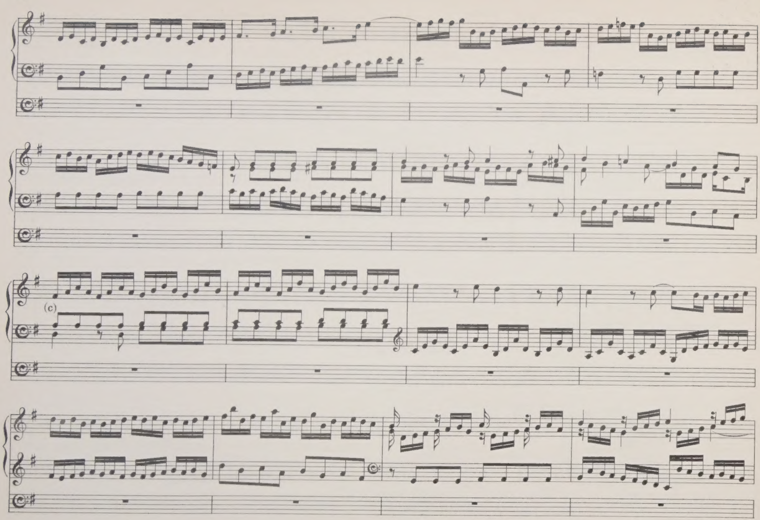
(e) reduce gradually to G^t Diap^ns

FANTASIA.

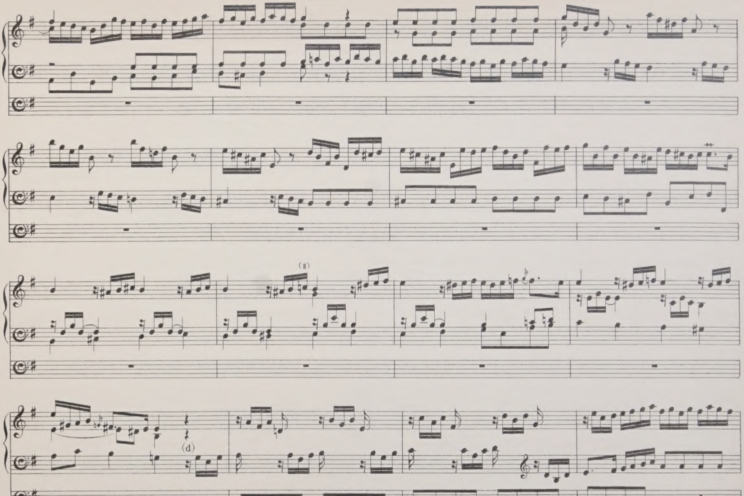
G MAJOR.



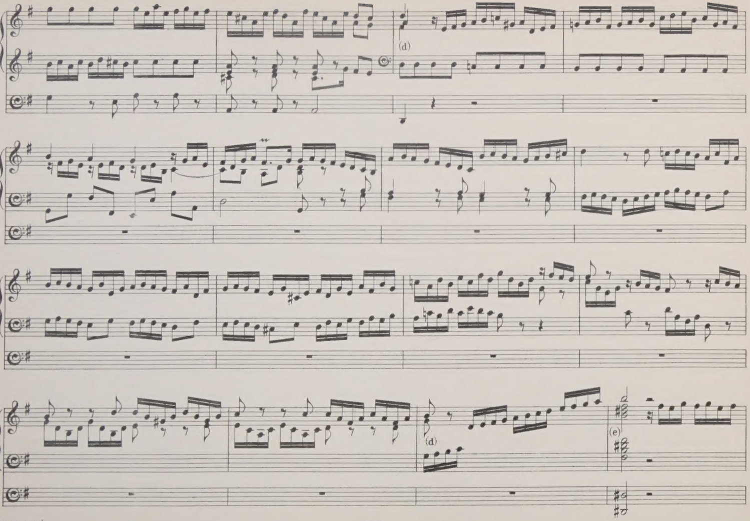
(a) G^t to 15^th (b) reduce to Princ.



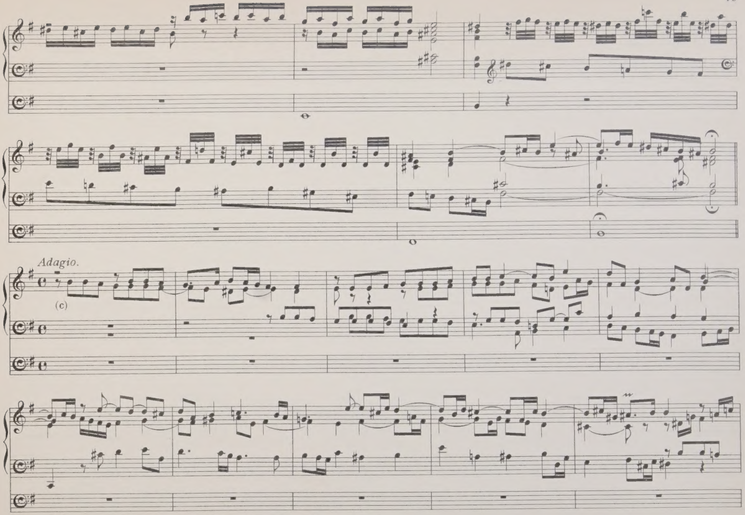
(c) reduce to Diapns

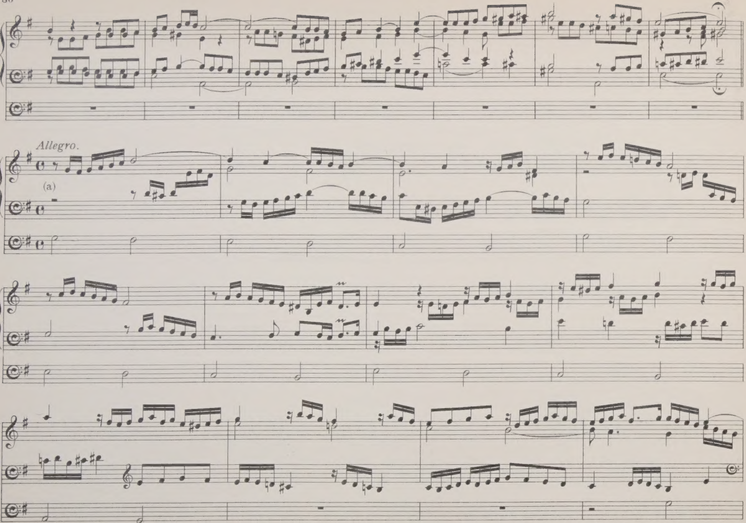


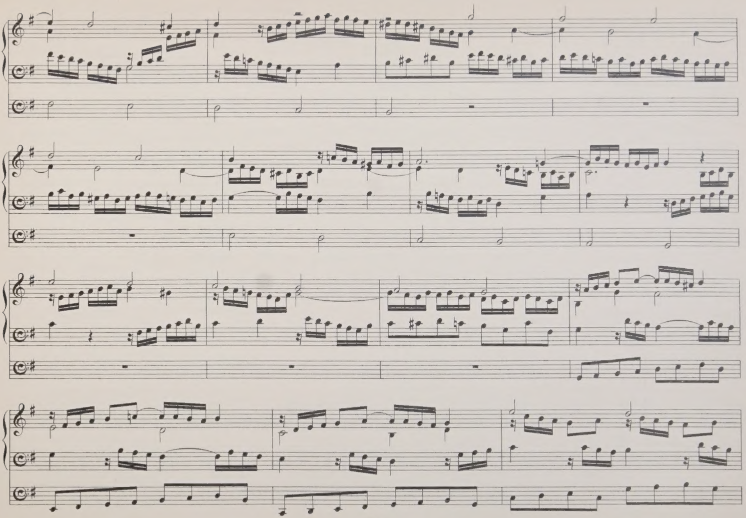
(d) crescendo

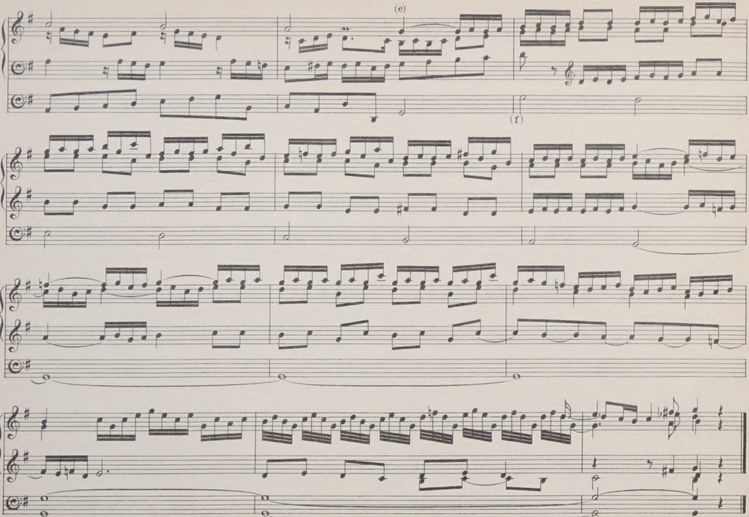


(e) Full Gt


Adagio.
(c)


Allegro.
(a)

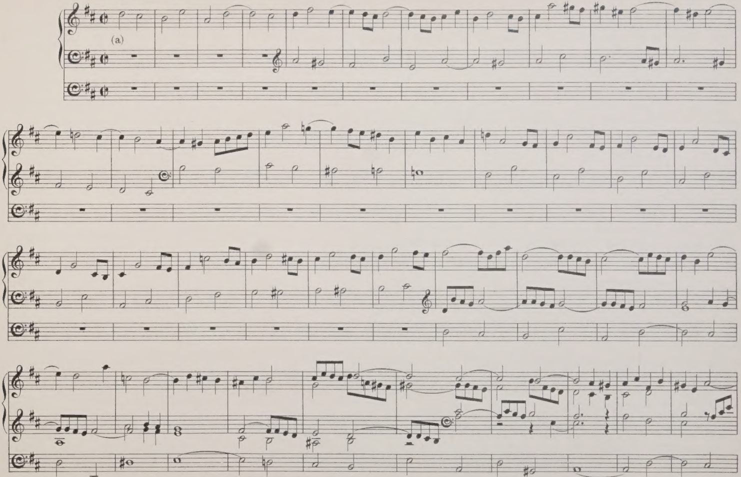




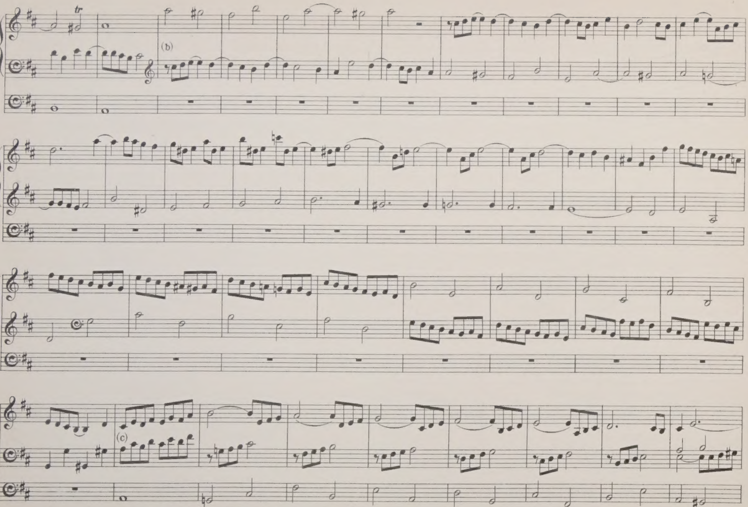
(f) Tuba to Ped.

FUGUE.

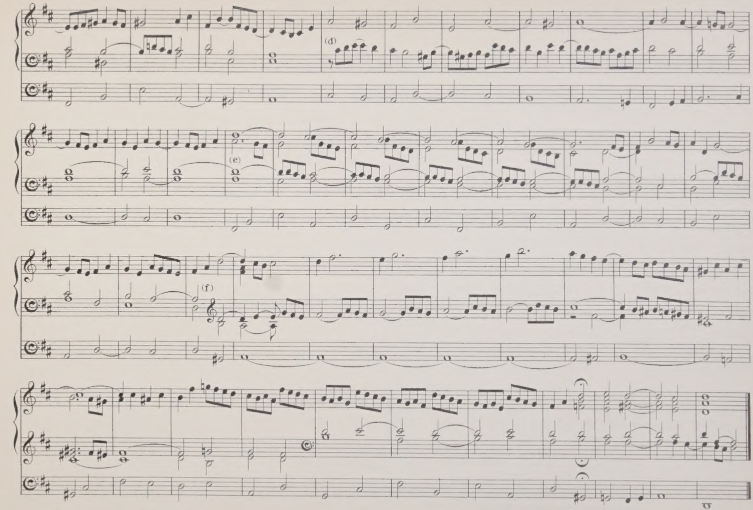
D MAJOR.



(a) G^t to 15^th^



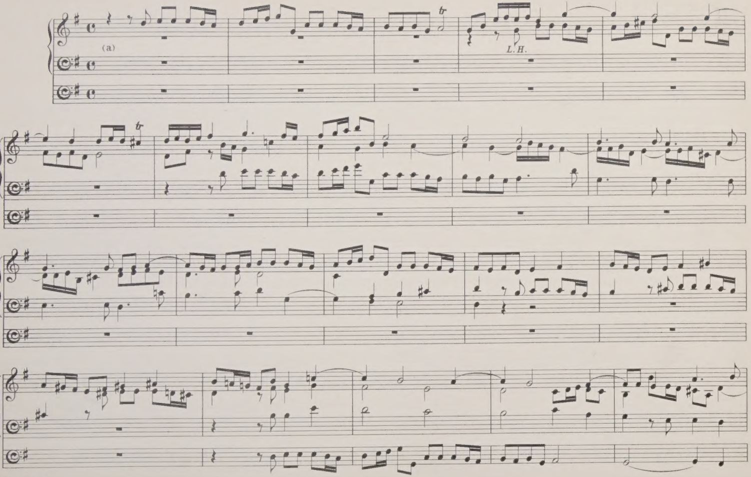
(b) R.H. Choir *p* L.H. Sw. soft Reed. (c) G^{t} Diap. with Pedal. coupled.



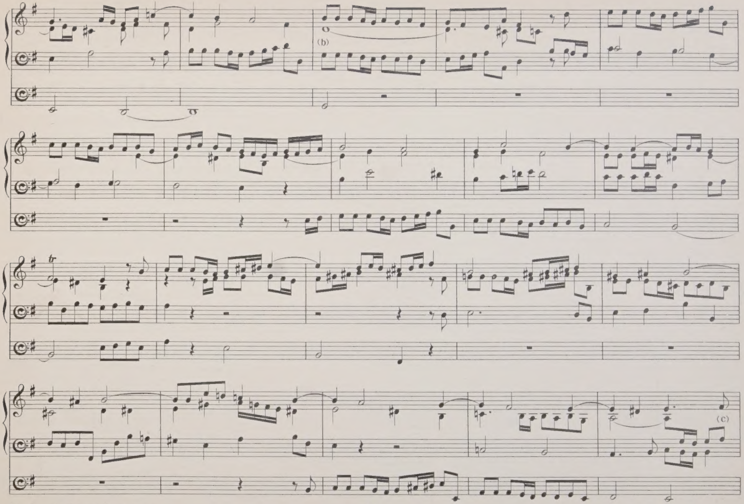
(d) add Principal (e) add 15th (f) Full Gt.

FUGUE.

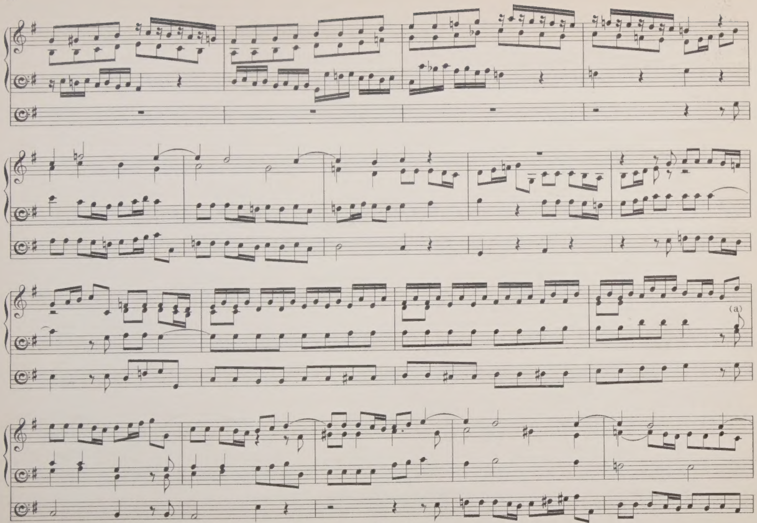
G MAJOR.

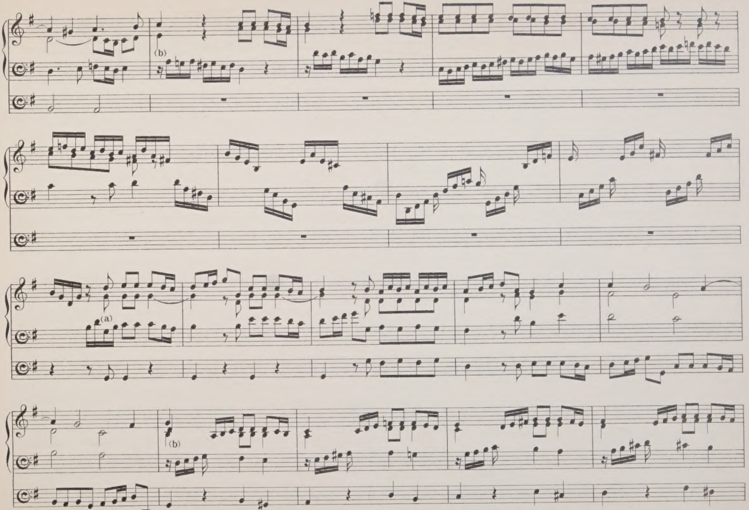


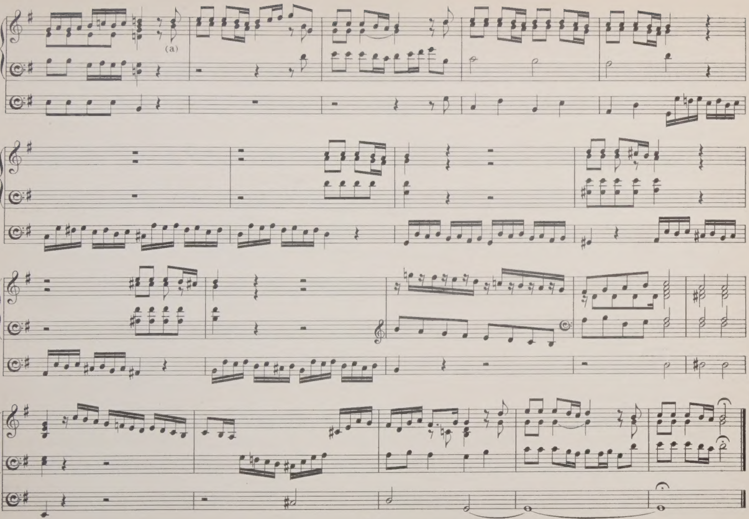
(a) Full G!



(b) reduce to Princ. (c) crescendo

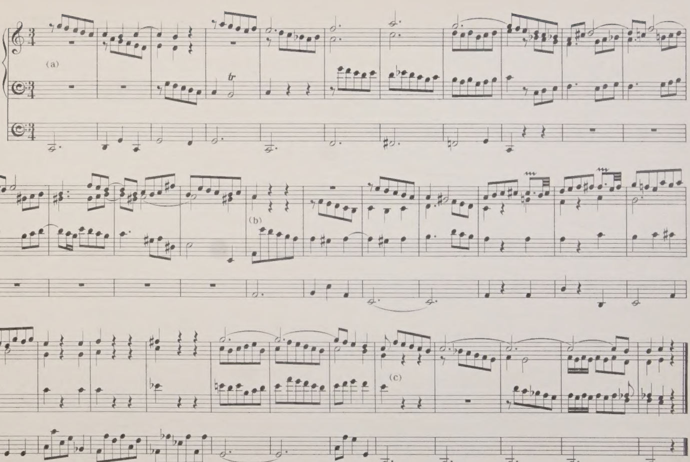

(a)


(b)
(a)
(b)


(a)

PRELUDE.

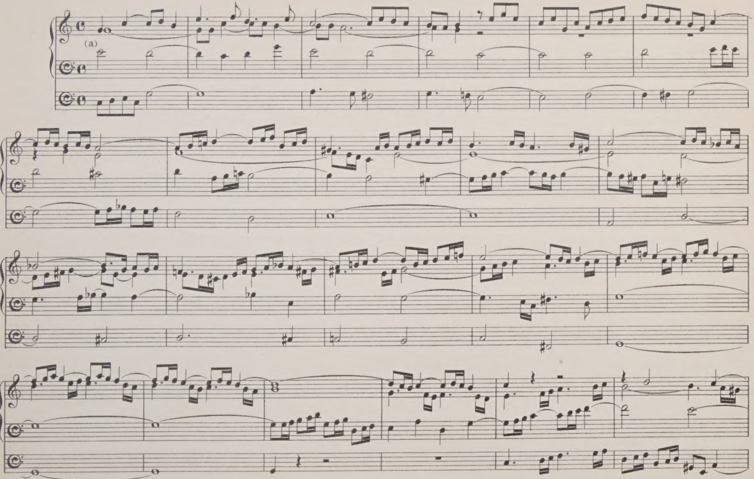
C MAJOR.



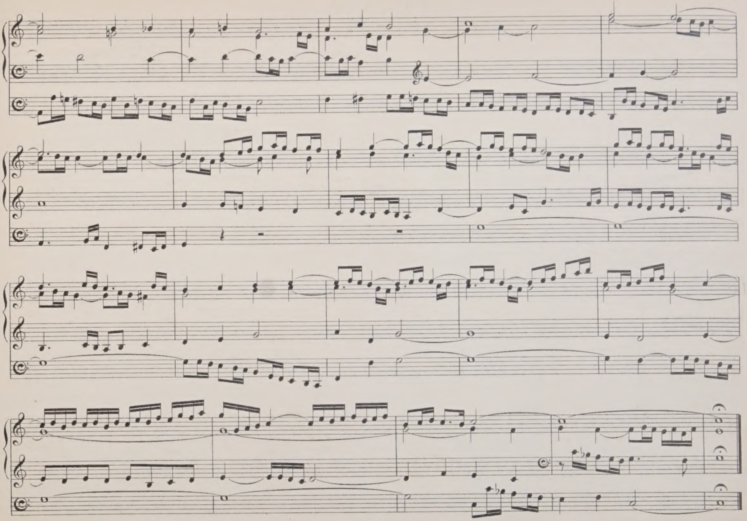
(a) G! Diap. 8 f! Ped. 16 f! & 8 f! (b) add another Diap. (c) diminuendo

FANTASIA.

C MAJOR.

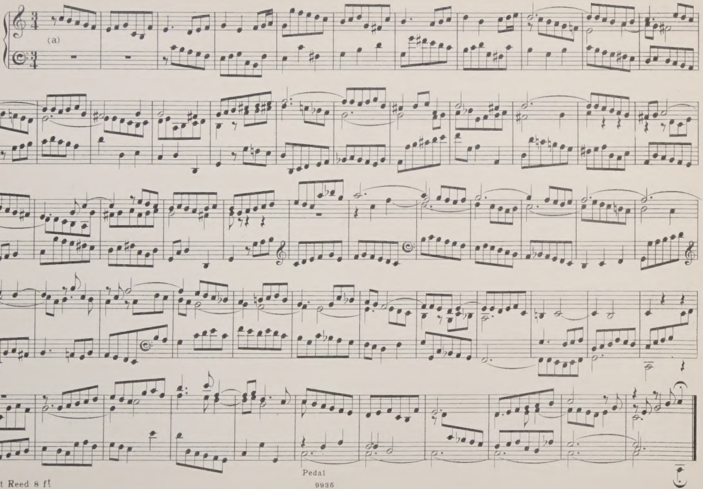


(a) Gt. to 15th



PRELUDE.

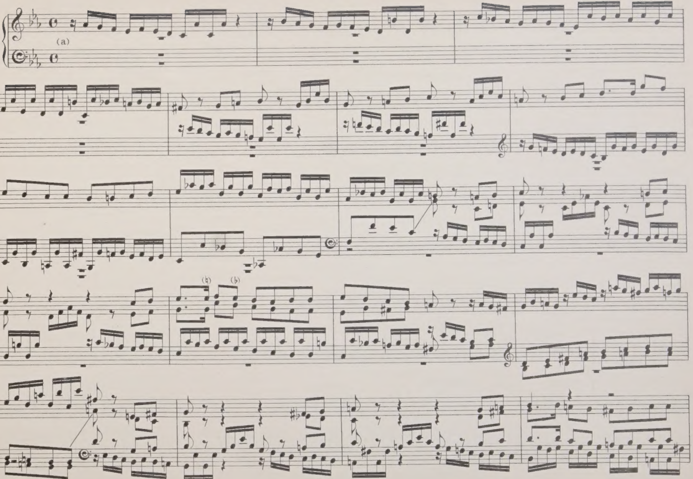
C MAJOR.



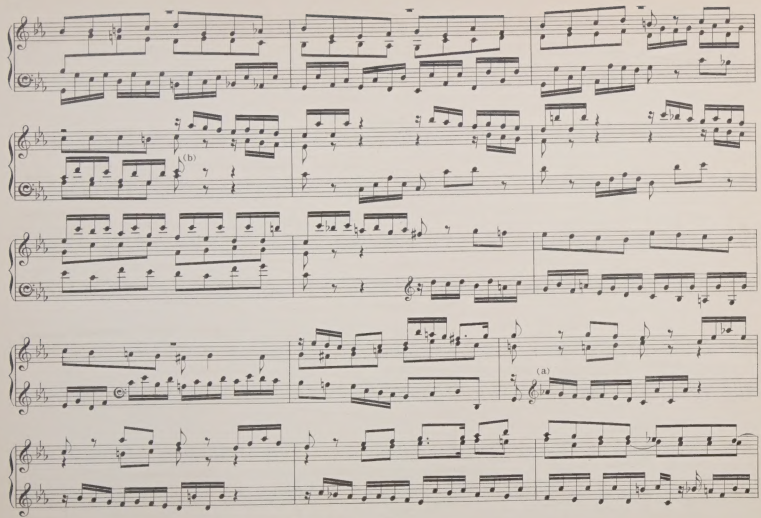
(a) Sw. soft Reed 8 ft.

FUGUE.

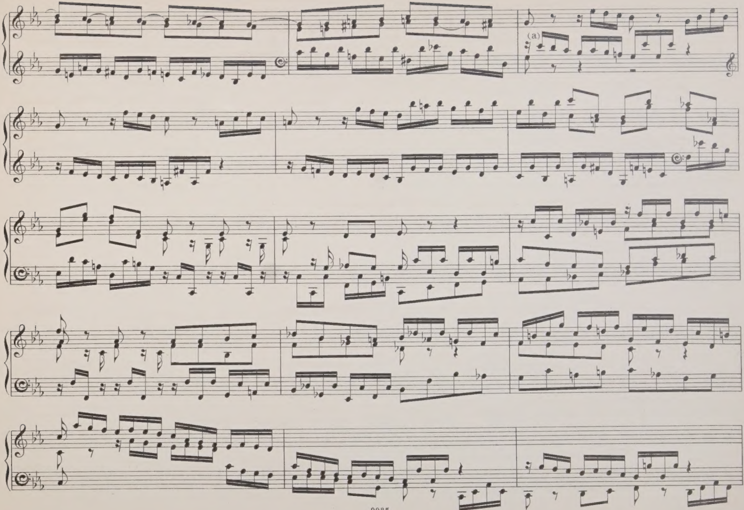
C MINOR.

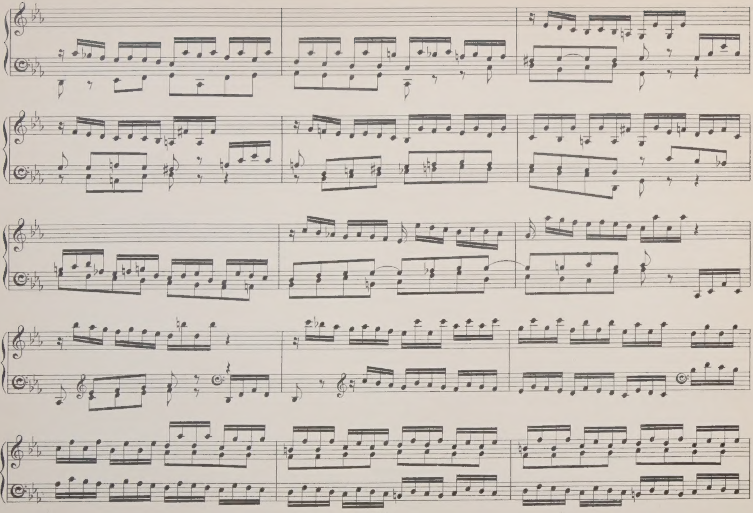


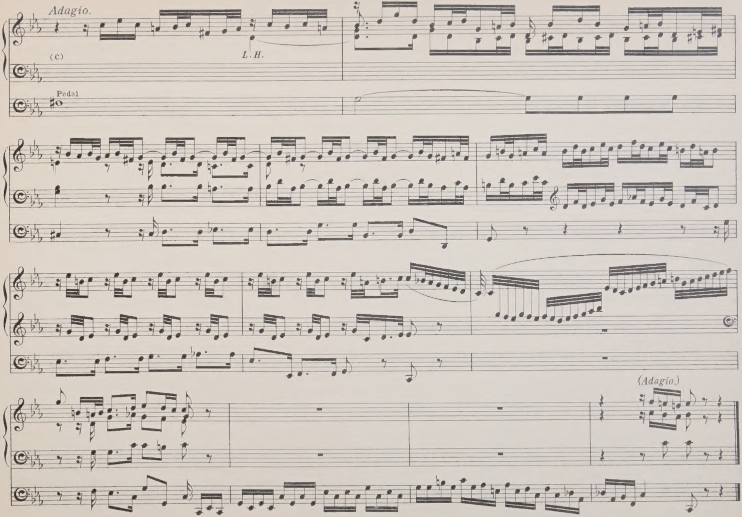
(a) Gt. open Diap.



(b) Ch. 8 & 4 f^{t}

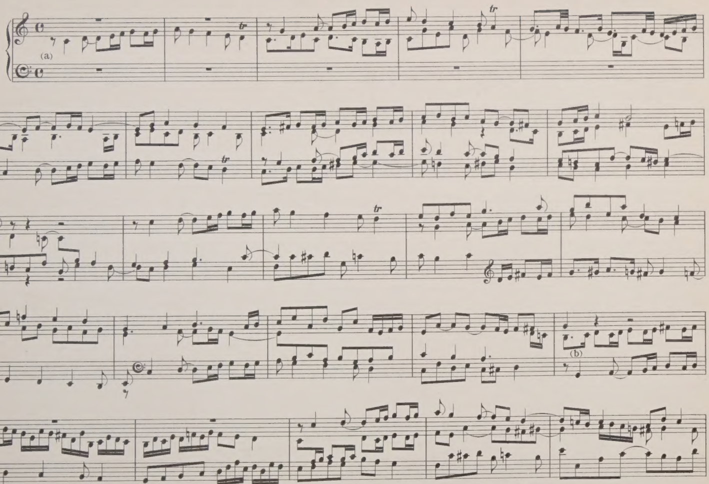

(a)



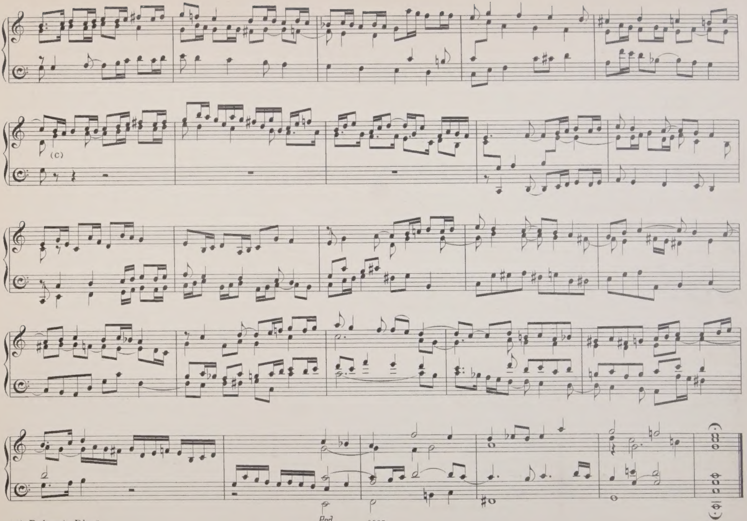

Adagio.
(c)
L.H.
Pedal
(Adagio.)

(c) Full G^t. and Ped.

FUGUE
IN C MAJOR.

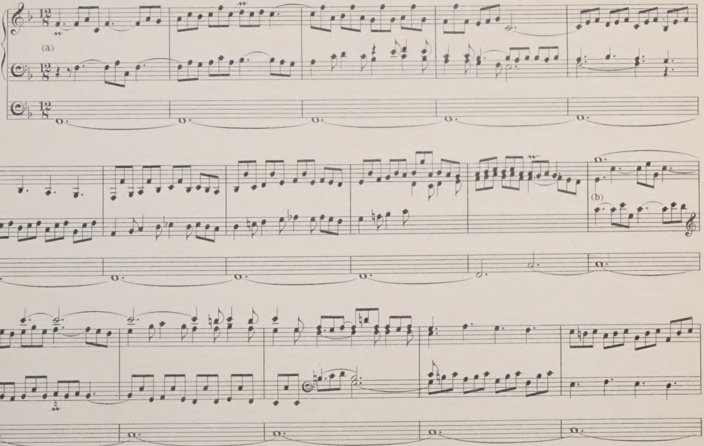


(a) G^d Diap^s (b) add Principal.

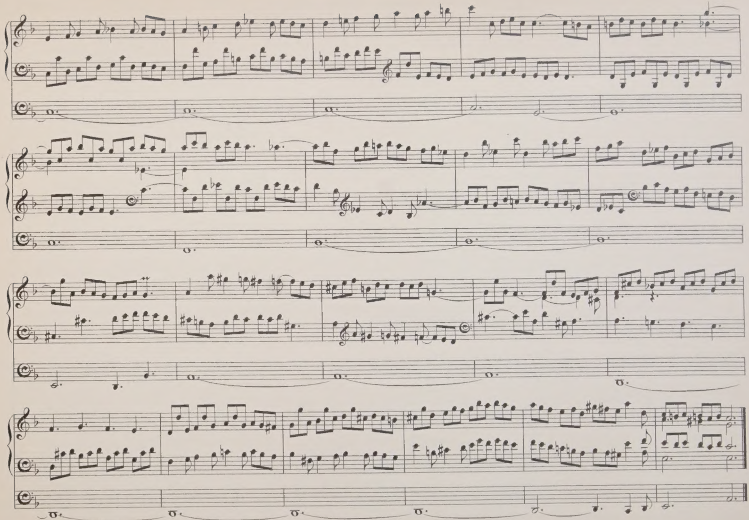


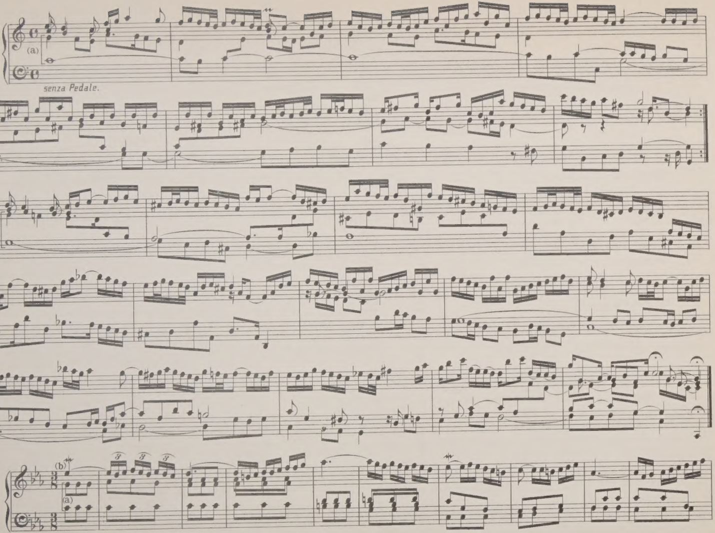
(c) Reduce to Diap^{s}

PASTORALE.

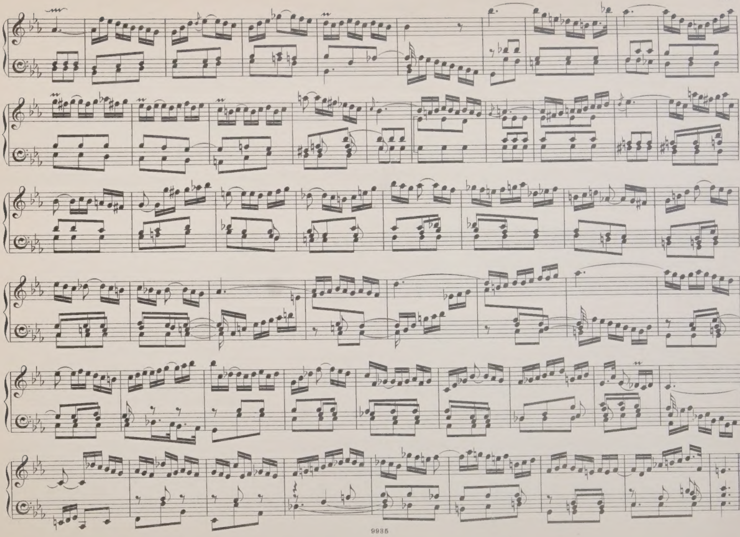


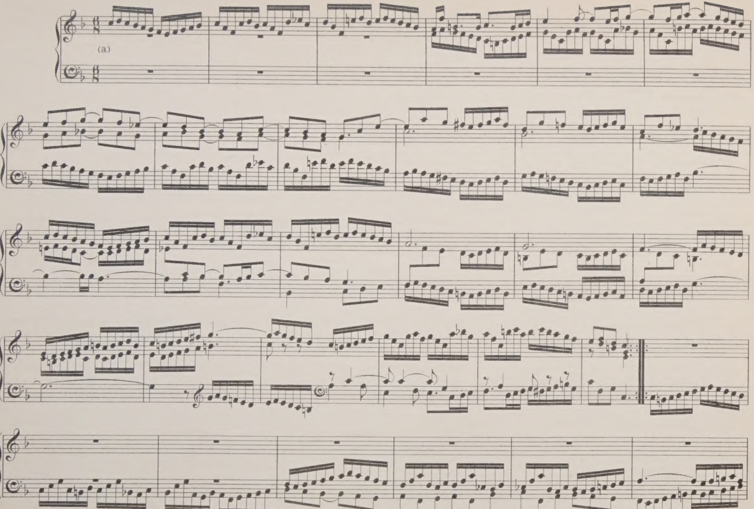
(a) Voix Celeste (b) Soft Swell reed.



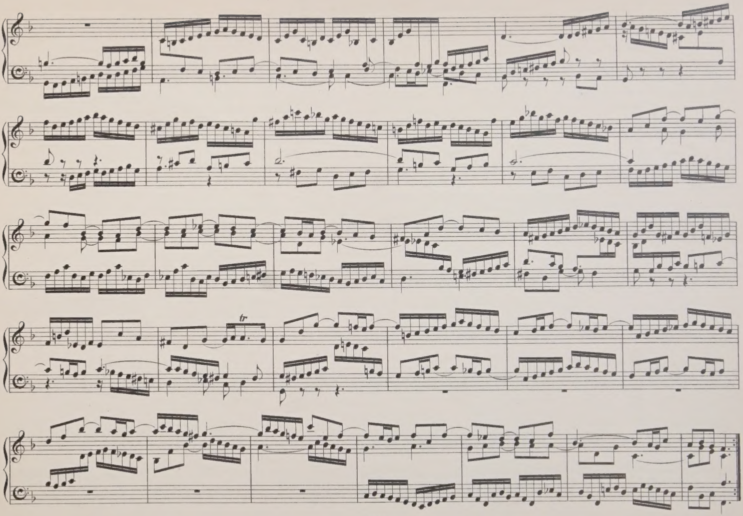

(a)
senza Pedale.
(b)
(a)

(a) L.H. Choir Soft 8ft. (b) R.H. Swell Orchestral Oboe as Solo.





(a) Choir Soft 8 & 4 ft.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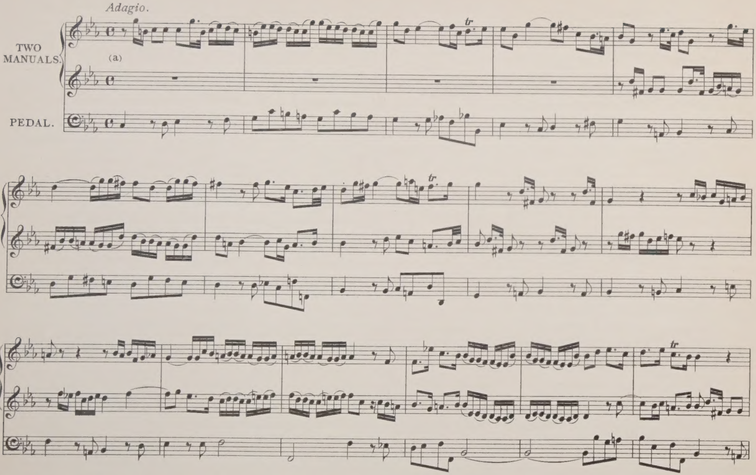
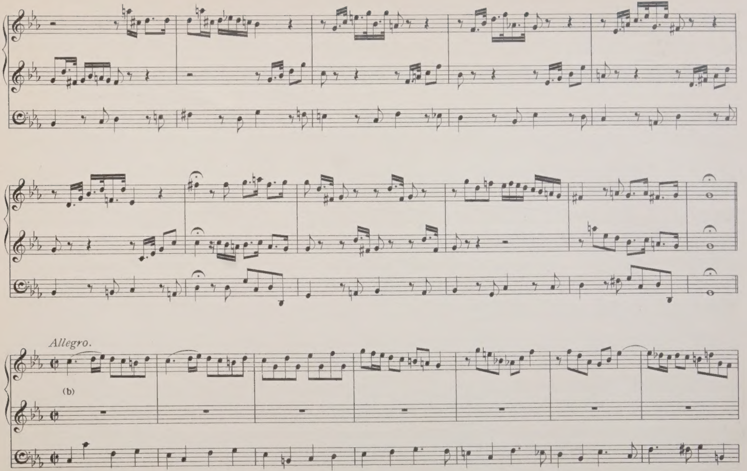
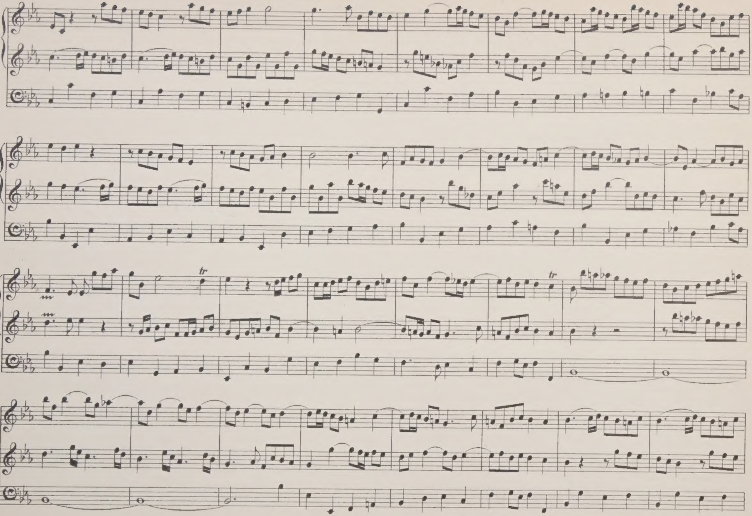
TRIO.


Adagio.
TWO MANUALS.
(a)
PEDAL.
tr
tr
tr

(a) R.H. Soft Swell L.H. Soft Choir.



(b) R.H.Choir 8 & 4 ft. L.H. Sw.8 & 4 ft.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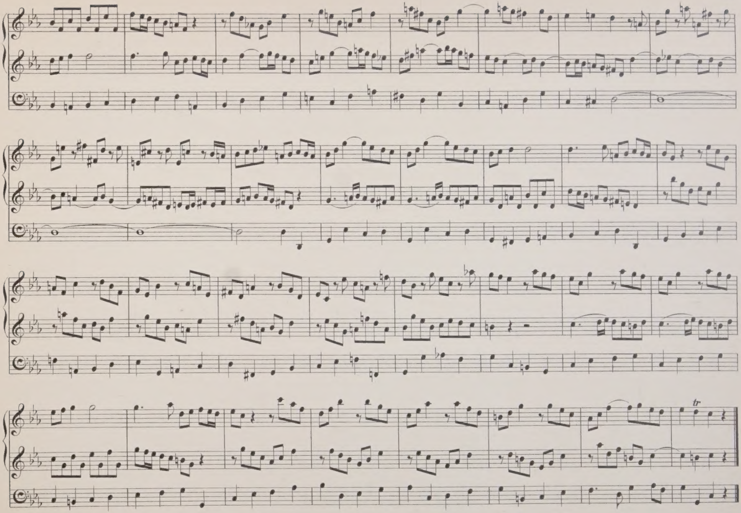
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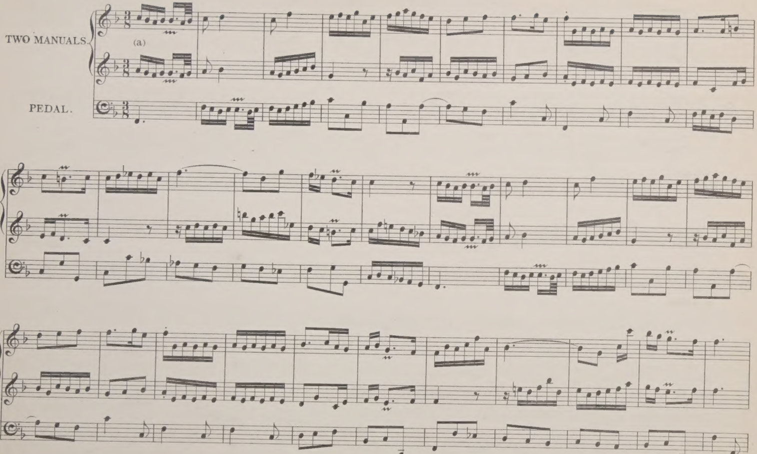
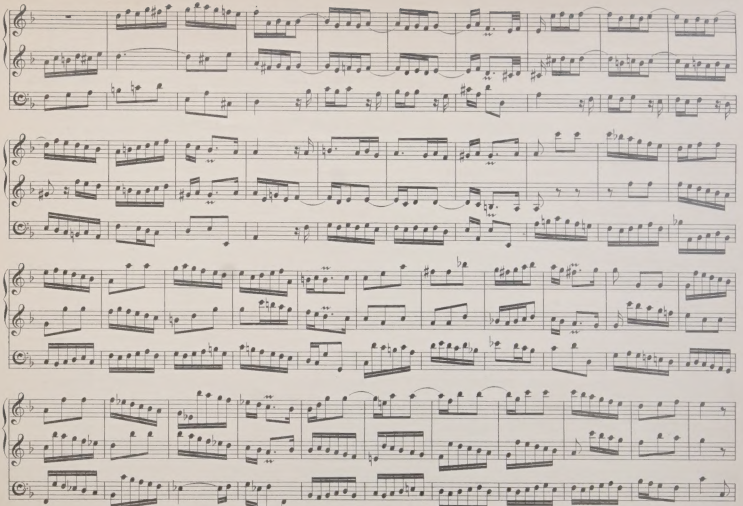
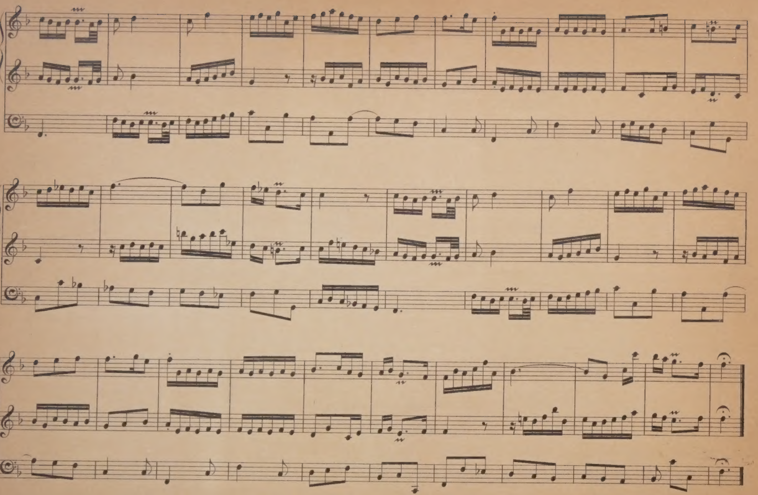
ARIA.


TWO MANUALS.
PEDAL.
(a)

(a) R.H. Soft 8 & 4 ft. L.H. Soft 8 & 4 ft.





DATE DUE SLIP

F. 255

M 7 B11 B85 1881 BK=7=12
BACH JOHANN SEBASTIAN
1685=1750
THE ORGAN WORKS OF JOHN
39802437 MUSIC
000018324053

M 7 B11 B85 1881 [bk.7-12]
Bach, Johann Sebastian, 1685-
1750.
The organ works of John
39802437 MUSIC